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OCTOBER, 1906

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THE NEW MUSIC REVIEW AND CHURCH MUSIC REVIEW

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REVIEWS OF NEW MUSIC

MUSIC SUPPLEMENT—"Sing Unto the Lord"

from Hamburg and Berlin, singers of much weight. Mr. Conried puts his trust in "Salome" and in Puccini's operas to appease those who clamor for novelties. Mr. Hammerstein points proudly to Gluck's "Armide" and operas by Catalani and Leoncavallo. And Mr. Conried actually threatens to revive "L'Africaine." It will no doubt please some of the subscribers to make the acquaintance of new singers. The musical will welcome the opportunity of hearing "Armide" and "Salome." But, after all, the great questions are those of interest chiefly to the editors of "society departments" in our newspapers and to their readers. Will Mr. Hammerstein succeed in establishing a rival horseshoe? Will his opera house be a brilliant social success?

MESSRS. CONRIED AND HAMMERSTEIN have been engaging singers—queens, knights and pawns—for the approaching operatic war. They have spared neither the city nor the parish, neither the fat nor the lean. The trumpet and proclaiming blast of one arouses a shattering fanfare from the other. Does Mr. Conried announce the engagement of the "greatest living Wagnerian tenor"? Mr. Hammerstein promptly secures "the Sembrich of Italy." There has been counting of noses with a view to prophecy. Messrs. Bonci and Caruso, singers of two schools that are far apart, are to be contrasted and compared. There are heavy importations

THE LISTS OF INVADING PIANISTS, violinists, cellists, have been announced and the press agents have already begun to furnish curious information. A son was born to one of the pianists, whose wife is a musician. The press agent thereupon wrote a most ingenious article, in which he argued that marriages between musicians of fame are seldom blessed with children, and he cited as well known instances the "childless" marriages of Robert and Clara Schumann and of Charles Auguste de Bériot with Marie Mali-

bran, thus contradicting flatly the biographers of Schumann and the German birth certificates, and removing from this world one Charles Wilfried de Bériot, a pianist in Paris. Each pianist is engaged or backed by a piano house. A great light has been seen by some of these virtuosos. Each has learned after years of experiments that there is only one piano in the world for him; only one piano that can fully express the emotions pent up within him. It is true that in the past he played an instrument of another firm and was compensated for this sad mistake. It is also true that he gave a glowing certificate of appreciation to the manufacturers of this piano. No wonder that there are many pianists in the sight and hearing of the people. The old violin makers died and took their secrets with them. They have no representative to-day to engage Mr. Ysaye, Mr. Kreisler, or Mme. Maud Powell.

THE ANNOUNCEMENTS have been made. The season will soon begin. May it not be asked in all soberness whether any one of the virtuosos heralded as coming will do much for true musical righteousness?

We do not wish to belittle the value of a great interpreter, although one might hesitate to accept Mr. Arthur Symons' proposition that a supreme interpreter is, after all, a true creator. The virtuoso, even when he is distinguished only by his brilliance, has his use: he arouses naturally phlegmatic persons to a state of wonderment; he entertains them; when he has marked mannerisms, he amuses them. Thus he may lead them on through curiosity to acquaintance with a more musical pianist, a true interpreter.

But go over the lists. This violinist has just been decorated, that one played to the Sultan's harem—an old trick, witness the extraordinary pamphlet prepared for Leopold de Meyer's first visit to this country. Mr. X., the distinguished pianist, is the only man living who ventures to play a certain concerto, but nothing is said concerning the bravery of the audience that will sit through the performance. Mr. Y. is a profound metaphysician; the most abstruse

chapter by Coleridge is to him as a freshly washed window; he mastered Kant when he was in his fourteenth year; he explained six months later all the allusions in Lycophron's poem, famous for its darkness. Quote any line of Heine and he will continue by the page; he swam the Hellespont twice and smoked cigarettes all the way; yet he is by nature the gentlest among the sons of men, and he smites the keyboard only because he feels it his duty toward a generous employer and an expectant public. Mr. Z. is almost as wonderful, and much might be said in favor of Messrs. A., B. and C., and also of Mme. K. and O.

AND THE SINGERS! This one triumphed in "Esther, the Beautiful Queen," at the Hockanum Ferry Festival! that one made a profound impression by singing the songs (as yet unpublished) of Mr. Marcellus J. Ferguson—Mr. Ferguson accents the second syllable of his name—at a music teacher's congress in Cascadeville. Mme. Calvé will come again surely, in spite of all reports to the contrary. Do we not read that she is strengthening her vocal cords by inhaling draughts of Pyrenean air? "It is her delight to ascend the heights as far as an auto can go, then in the pure, rare air sing at the top of her voice until the mountains ring back the silvery notes." Is it not possible that she thus practises Brünnhilde's entrance music? Furthermore, Mme. Calvé sang hymns last August at Lourdes and sang in a procession and without cessation. "Spectators say her face shone and her cheeks were fevered." Ah, yes—we were sure that our suspicions were well founded: "She confessed that she had been deeply moved, and added: 'America will hear me again'."

HOW MUCH INTEREST is awakened in the music to be sung or played? There has been some talk about "Salome," chiefly about its "immorality"—and the acute have found a fine flavor of advertisement in the discussion. How many in New York are now anxious to hear Gluck's "Armide," which, performed last July for the first time in London, moved the *Pall Mall Gazette* to exclaim: "There is, in Gluck's work, the same grandeur of suggestion, the same sense of ter-

rific forces, the same classical dignity which marks the work of Aeschylus.* In fact, Gluck restored for us, in his own characteristic and highly personal manner, the Greek ideal, with its dance and with its song, though, of, course, therewith he combined also his own noble and unparalleled sense of art. * * * The score of 'Armide' * * * is separated from 'Tristan' by a very narrow bridge." Will not the majority go to hear "Salome" first as a spectacle with a celebrated dance?

MR. YSAYE HAS DONE MUCH for music, for as virtuoso, conductor, chamber player, he has been indefatigable in acquainting the public with works that were unknown. He has enlarged the musical horizon; he has broadened and heightened taste; he has encouraged composers, his contemporaries, who could not hear their works except through him. Mr. Marteau, who, as a virtuoso, has unfortunately been Germanized, and therefore has lost in quality of tone and in finesse, has also worked for music and not merely in the lucrative field of self-interest. He, too, has had the courage to be a champion of contemporaries. But the great majority of virtuosos think only of their own reputation and success at the box-office. How conventional, how tiresome are the programs, ninety-nine out of a hundred! Mr. H. T. Finck stated not long ago that piano recitals have fallen into disfavor. "Their programs need something to renew the interest of the general public in them." And what remedy did Mr. Finck suggest? Did he urge pianists to look over piano pieces by Ravel, Debussy, Déodat de Séverac, or to go back to exquisite pages by Stephen Heller, pages unknown to even the majority of piano teachers? No, he advised pianists to revive some of the fantasias by Liszt on "La Sonnambula," "Lucia," "Robert the Devil," etc. Advised? He threatened. "Any pianist," said Mr. Finck, "who hesitated to follow the suggestion here offered deserves to be called a moral coward—and foolish, too, for is not the applause and favor of the general public worth more, even for advertising purposes, than the praise of prejudiced journalists?" When in doubt, O young Mr. Boanerges, play a fantasia by Liszt or some Italian opera.

Some may say that the visit of Mr. Camille Saint-Saens will be the chief event of the musical season. He is certainly an uncommon man, remarkably versatile, poet, playwright, comedian, archeologist, essayist, astronomer, philosopher, as well as composer, pianist, organist. As a composer, he is clear and logical; he has an exquisite sense of proportion; his music has rare distinction and a peculiar elegance. Nature denied him deep emotions, or if he be emotional, his expression of sentiment is at the best only plausible. Let it be always remembered to his credit that he devoted himself disinterestedly to the cultivation of orchestral music and chamber works when they were not in fashion in Paris; that he worked, not as a chauvinist, but as a dweller in the great republic of art; that he practised what he preached, and, as Lalo before him, made chamber music by the great Germans familiar in Parisian salons and concert-halls. He is a man and a musician to be welcomed and honored, even by those who are more heartily in sympathy with French music as written by Franck, d'Indy and Debussy. (Saint-Saens would smile ironically and say: "I insist that this music of which you speak is not distinctively French, either in thought or in form of expression.") But the coming of Mr. Saint-Saens is, after all, a commercial enterprise, and the price asked for his appearance as pianist and conductor is so high that the managers of even well-established orchestras may well hesitate before engaging him. There will be the natural curiosity to see a distinguished man—Bismarck acknowledged that he felt this when he knew of Gen. Grant's arrival; but one recalls the composers of other generations who journeyed from town to town without a route thoughtfully considered by a professional manager; orchestras were glad to play under their direction; men and women were drawn to concert-halls to hear and not only to see. The romantic, adventurous days of the composer-virtuoso are over. It is true that if he was enthusiastically welcomed and applauded, he occasionally starved.

MR. LEONCAVALLO is a much less important man than Mr. Saint-Saens. To the world at large, he is a man of one opera, and some may say with a show of

reason that the libretto of "Pagliacci" was more than half the battle. Let us add by way of digression that the story, which had already served Catulle Mendès for his tragi-parade, "La Femme de Taburin," and, before Mendès, a Spanish dramatist on whose play, "Yorick's Love" was founded, was used in "The Mummer's Wife," a one-act drama by Mr. Kinsey Peile, which was produced at the Shakespeare, London, August 13. Mr. Leoncavallo, it is said, will go about the country with a company and produce his operas in concert-form. Nothing could be more inartistic than this. Think of Canio breaking his heart in an evening coat of approved and pleasing cut; of Zaza in a concert dress on a lyceum stage; of the characters in his "La Bohème" highly respectable in chairs, waiting courteously in turn for vocal opportunity! That operas by Mr. Leoncavallo are to be performed at an opera house and under his personal supervision will no doubt be glad tidings to the lovers of the modern Italian school. There is nothing drearier than an opera in concert-form.

THERE HAS BEEN DISCUSSION recently over Mr. Debussy's melody or lack of melody. Mr. E. B. Hill wrote an article in which he studied the composer's development and his harmonic innovations. The *New York Evening Post* at once made this comment: "It is noticeable that, while Mr. Hill constantly recurs to Debussy's harmonies—his 'ultra-modern harmonies,' his 'Chinese scale,' his 'harmonic scheme based on a scale of whole tones,' his 'unresolved dissonances,' his 'harmonic inventiveness,' and so on, the word melody does not occur once in his whole article of five columns! Nothing could be more significant. By the very fact of this omission Debussy stands condemned—excluded from the circle of great composers." The *Evening Post* adds that Wagner, "the most original of all harmonists," would not have lived, "had he not been also an inexhaustible melodist." "To the other great harmonists—Bach, Schubert, Chopin, Schumann, Grieg—the same principle applies; they all, like Liszt, 'bubble over with melody.'" Melody may be said to be in the ear of the hearer. What is a melody to one may be a tune to another, and Mr. Blackburn has defined a tune as a melody

that is over-ripe. Mr. Finck no doubt finds Tannhäuser's song to Venus an immortal melody. To others, who wonder at "The Valkyrie" and much of "Tristan," this song of Tannhäuser is a vulgar tune, clumsily constructed, singularly unvocal, and, worst of all, not passionate, but dull. There are cheap tunes, on the other hand, which through association are dignified, ennobled, or made beautiful. There are melodies, which at first seem hidden or too subtle. The years go by and these obscure or flouted melodies are praised for their haunting beauty. Other years follow and these melodies are described as obvious and too frank in their appeal. What Emerson said of Shakespeare's metre may be applied to the finest melodic thoughts of Claude Debussy and Gabriel Fauré: "the metre of Shakespeare—whose secret is, that the thought constructs the tune, so that reading for the sense will best bring out the rhythm."

THE OBJECTION BROUGHT against the music of the leaders among the hypo-modern French has been that there is not due respect shown form; that the music is vague and formless. There can be no true music without form of some nature, just as in Nature at her wildest there is a form that impresses one acquainted with her and loving her, even when she seems heartless. The objectors confound form with rigid formulas. The strict sonata-form is to them a fetish. They do not realize that forms shift their shape with the succeeding generations. What is now said against the hypo-moderns was said against Wagner, Schumann, Beethoven, Mozart, Monteverde, by their pedantic contemporaries in turn. A hearer must meet a composer at least half way. A hearer must supply a little imagination. Otherwise in a new composition of original worth he will like and approve only the pages that are already familiar; pages that do not disconcert or perplex him; pages that, in short, are the weakest in the composition. Plotinus in his "Essay on the Beautiful" wrote of fire: "It is on this account that fire surpasses other bodies in beauty, because, compared with the other elements, it obtains the order of form: for it is more eminent than the rest, and is the most subtle of all, bordering, as it were, on an incorporeal nature. Add, too,

that, though impervious itself, it is intimately received by others; for it imparts heat, but admits no cold. Hence it is the first nature which is ornamented with color, and is the source of it to others; and on this account it beams forth exalted like some immaterial form." So it is with modern form and melody. The thought, or the impression which is above and beyond thought, shapes the music and gives it the one fitting form which includes the suitable, inevitable melodic line.

SIR WALTER PARRATT, presenting diplomas to new "fellows" and associates who had passed their examinations, delivered an address in which he spoke at length upon the desirability of reviving old service and organ music. Both church and concert organists might profit by this advice. There are pieces by Buxtehude which are undeservedly neglected, for they have much more than historic interest. There is a chaconne of a curiously modern spirit: one of the variations might have been signed by Schumann. There are brilliant and majestic toccatas and fugues, worthy for dramatic force and invention to stand by the best of those by Bach, who learned much from Buxtehude. There are also pieces by Froberger, Pachelbel, the Muffats, not to mention pieces by Frescobaldi and other old Italians. Boely and Chauvet are neglected Frenchmen. An interesting sketch of the latter, a musician of much more than ordinary promise, a true romantic, was published in *Le Ménestrel* (August 12, 1906). It was written by Henri Maréchal, who knew him. The most important works of Chauvet, from a scholastic point of view, were never published, and the manuscripts are lost. Mr. Maréchal is apparently ignorant of the story. The works published are for the most part of a singular individuality and charm. But this is a period of transcriptions and arrangements, and the mechanical improvements—some think that these improvements are in excess and harmful rather than helpful to a serious organist—tempt those eager for applause to seek orchestral effects. Now the organ is not and it cannot be an orchestra, though it may be turned easily into a species of orchestration.

THE FIFTIETH ANNIVERSARY of Schumann's death was the occasion of the publication in several Parisian music periodicals of articles concerning the composer. (A study of Schumann by Camille Mauclair was published by H. Laurens a short time before.) *Le Courier Musical* of July 15 contained articles by Mr. Camille Chevillard, the conductor of the Lamoureux Orchestra, Mr. Henry Gauthier-Villars, otherwise known as "Willy" and "L'Oeuvreuse," and Mr. Paul de Stoecklin, who, in addition to an article on the betrothal of Robert and Clara, described the Schumann Festival at Bonn. Mr. Chevillard after some conventional remarks said of Schumann: "He possesses in a supreme degree a genius for the peroration." He defended him from the customary reproach brought against his instrumentation. Schumann's music is intimate; the thought is within and there is no need of gorgeous, spectacular, decorative instrumentation. What would ingenious combinations of timbres do with a tender, dolorous thought? Imagine the overture to "Manfred" orchestrated by a Berlioz or a Rimsky-Korsakoff! "The instrumentation of Schumann is rich and perfectly sonorous." Mr. Chevillard admits, however, that there is orchestral indecision in the symphony in B flat major, while the instrumentation of certain of the later works shows the sluggishness and diffuseness of his musical thought. "Has not one said: 'That which is well conceived, announces itself clearly'?" Mr. Gauthier-Villars finds in Schumann's songs the esthetic fads, the manias of his period; that of attributing to certain animals more than human virtues and endowing them with symbolic nobility; the passion for poetic horticulture; the search after the exotic and the effort to gain local color, as in "The Hidalgo," "Belshazzar," "Suleika's Song," etc., the liking for little pictures, the *scène de genre*, the anecdotal pictures and engravings that pleased our grandmothers, classic types of old-fashioned romanticism. And of all these songs only the simple and passionate lamentations survive. "Decorations, strange costumes, picturesque gestures quickly pass, but the accents of deep emotion will long find an echo in human feeling."

A NEW AND OFFENSIVE form of the "infant phenomenon" epidemic that is devastating Europe has broken out in Berlin, and calls for decisive measures to stamp it out before it spreads. This is an opera company of children from nine to fifteen years old, whom somebody actually had the effrontery the other day to put forward in a reputable theatre to perform Rossini's "Barber of Seville." There are not very many mature artists now left with the peculiar gifts and skill to present this masterpiece of comic genre as it should be, and imagination balks at what must have resulted from this infantile undertaking. The Berlin critics have, of course, treated it with the brief scorn that it deserves. But we wonder what sort of superior preachments would have been called forth from them and others in Europe if this sort of thing had been perpetrated in New York. How we should have had the American "réclame," the American "humbug," the American "chase of the dollar," all the other things American that European musicians hold in such scorn—till they come to America—dinned into our ears.

UNLESS THE UNEXPECTED HAPPENS, Herr Conried will return to this country minus a stage manager for his German operas. It is reported that the *impresario* of the Metropolitan Opera House made an offer to Herr Anton Fuchs, the *registreur* of the Munich Prince Regent's Theatre, and that this offer was refused by Herr Fuchs. Fuchs is still remembered by his work at the Metropolitan, the stage of which opera house he partially controlled several seasons ago; and it is a grave pity that Herr Conried did not increase the terms of his offer until he had secured Herr Fuchs. In the absence of Fuchs or of any other adequately artistic stage manager, what is to become of German opera at the Metropolitan Opera House during the coming season? Are Wagner's works again going to be presented in a hit-or-miss manner? Is luck going to take the place of judgment, and are the subscribers going to be asked to be patient a few years longer until a competent stage manager can be found, made or imported? The experiment was tried last year of having the Wagnerian conductor, Alfred

Hertz, direct the scenic rehearsals of the "Ring"; and this proved to be a good move for the time being; but Herr Hertz cannot be on the stage when he is conducting, and thus the element of chance must rule at public performances of the Wagner works. What Herr Conried has needed for several seasons is a competent stage manager. It would appear that he has returned from Europe minus this important person; and the prospects of the coming season of Wagner opera at the Metropolitan Opera House are correspondingly blighted.

THE FACT THAT WALTER DAMROSCH was prevented from conducting an orchestra made up of some members of the Boston Symphony Orchestra is a neat commentary upon the unreasoning sway of unionism in the matter of art or music. It will be remembered that several years ago, when the musical union tried to dictate terms to Mr. Henry Higginson, the guarantor of the Boston Symphony Orchestra, Mr. Higginson gave his musicians the choice of belonging to the Boston Symphony Orchestra or to the musical union. The musicians chose the former. Now Mr. Walter Damrosch is a conductor of a union orchestra—the New York Symphony Orchestra—so, when he signified his intention of leading a contingent of the Boston Symphony Orchestra for a special occasion at one of the eastern Maine resorts, he was notified that if he did, his own union men would not again play under his leadership. So runs the tale; and it is a victory for the union, much to the disgust of art lovers who believe that music is an art and that unions should apply to laborers.

The subscription for the coming season of opera at the Metropolitan Opera House opened on September 17th. The season will last 17 weeks and will begin Monday evening, November 26th. The last performance will be given March 23rd, 1907. There will be 51 evening performances and 17 matinees, exclusive of the 17 popular performances on Saturday evenings, for which subscriptions will also be accepted.

Musical Quips and Cranks.

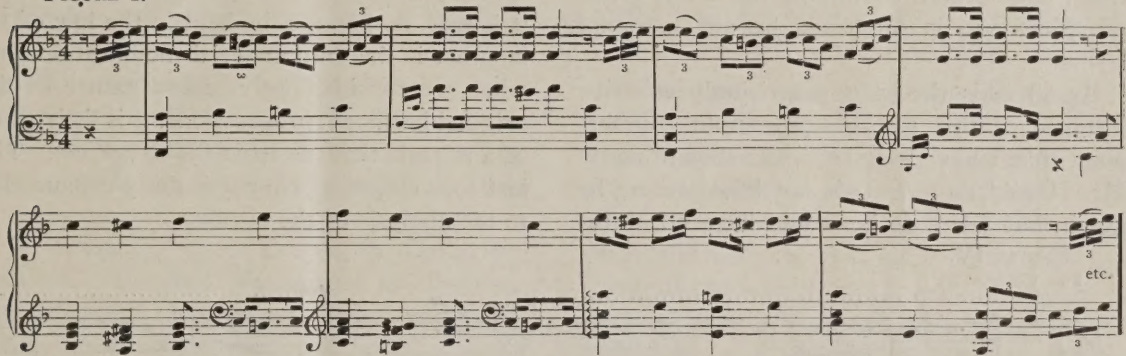
By DANIEL GREGORY MASON.

Musicians are sometimes said to have less sense of humor than their brothers of the other arts, and it is asserted that they receive a play upon tones with a bored indifference or an air of outraged dignity which the literary man, for instance, always glad to hear a good pun, cannot understand. This is probably true only of the mediocre musician, who is not quite sure enough of himself to risk a relaxation of attitude. Certainly the thorough master is quite as ready to smile at the irresponsibility,

and to enjoy the skill, of a good piece of musical juggling, as the good draughtsman or painter is to welcome a clever caricature, or the true man of letters to trade doggerel limricks with a fellow of the craft. Oftentimes a real technical problem is gaily solved by one of those bits of contrapuntal or harmonic legerdemain on which the owlsh are inclined to look with contempt.

A well-known New York musician once told me with glee that he had discovered that two Sousa marches would "go together," and he played the following, which struck me as quite in the free polyphonic vein of the "Meister-singer Overture":

FIGURE I.

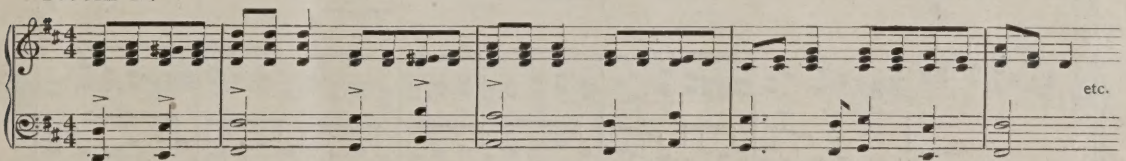


The initiated will recognize the upper tune as "Look at the articles given away with a half a pound of tea"; what the lower one is I do not know. Nor do I remember the remainder of the melodies well enough to discover whether or not they will keep harmoni-

ous company to the end.

This amusing skit set me on the lookout for similar bits, and soon I was rewarded (at a vaudeville performance, I believe) by hearing "Home, Sweet Home" and "Ta-ra-raboom-de-ay" proceeding sociably together.

FIGURE II.

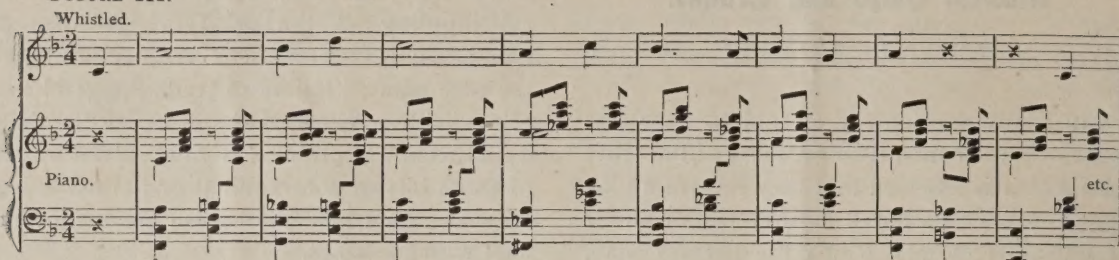


This marriage, however, is something of a failure; the most we can say of it is that the frequent matrimonial tiffs never rise into acute disagreement. But the æsthetic quality of the combination does not get above the usual vaudeville level.

"Home, Sweet Home," on the other hand, which seems especially contrived for these uses, may be joined with Rubinstein's "Mel-

ody in F" in a way that will hardly displease the most fastidious. As the Rubinstein piece takes all the hands one has, the other tune has in this case to be whistled; but this is by no means an objection, as the peculiar *timbre* and slight quaver of the whistling gives just the element of pathos called for by the scheme. I have often wondered why it did not move an audience to tears (or groans).

FIGURE III.



There is not room to print the whole, but it will be found that the "team-work" is excellent throughout, and that the final entrance of the G-minor dominant chord is a really memorable moment. If a violin is at hand it may be substituted for the whistling, especially as it is hard to whistle and laugh at the same time; *con sordino ad libitum*, as a last touch of refinement, is suggested by an emotional layman.

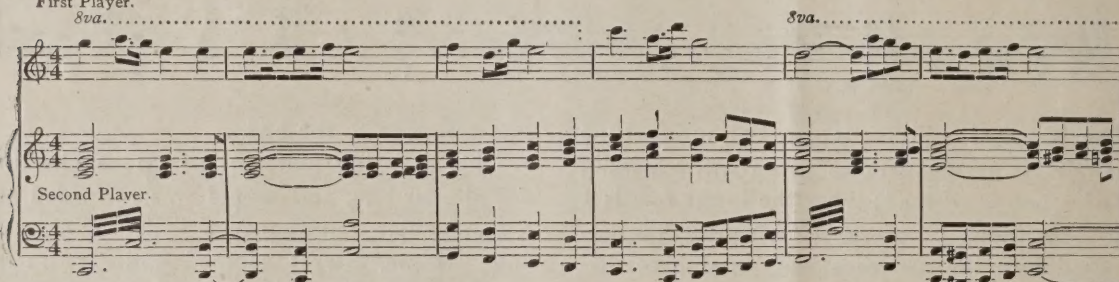
By all odds the most surprisingly effective instance of this sort of impromptu counterpoint that I have ever seen was shown me by Mr. Harold Bauer. I do not know where he got it, but feel sure he would have no objec-

tion to admitting his fellow-musicians to the enjoyment of it. It is a combination of the refrain of the Toreador's song in "Carmen" with the first subject of the "Meistersinger Overture"—no less—and the reader, I am sure, will marvel to see how amicably the Frenchman and the German walk arm in arm. The fourth phrase of Bizet's tune has to be altered, it is true, as he must be kept in the key of C; but that is the only material modification, and when we consider the complex nature of the original harmonic progressions, it is little short of a miracle that the fusion is so perfect. The last four measures are particularly commended to the analysis of the curious.

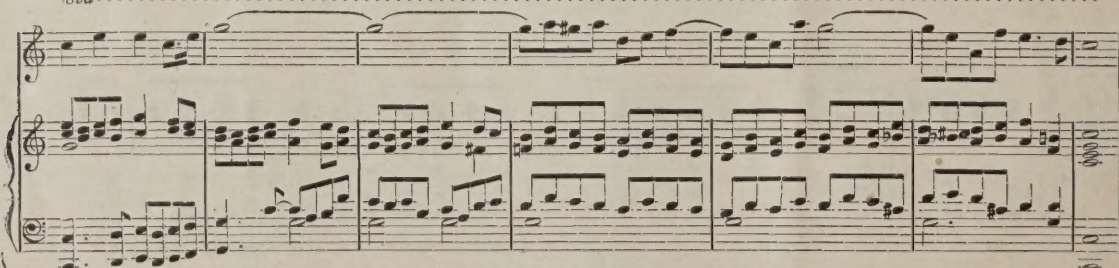
FIGURE IV.

First Player.

Sva.....



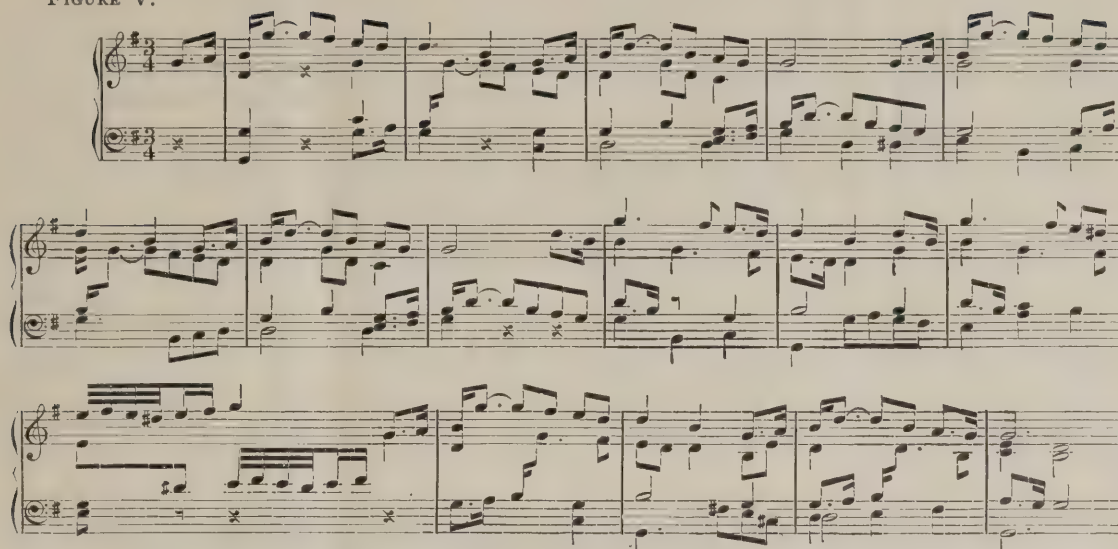
Sva.....



The canon and the fugue are so commonly supposed to be the driest and dreariest of musical forms that the idea of a humorous treatment of them may seem to some readers absurd. The fact is, nevertheless, that the very contrast between the triviality of a vulgar or too familiar theme and the technical elaborateness, the pomp and circumstance, of the canonic and fugal styles, may be a source of

that incongruity which lies at the base of humor. Hence the Comic Canons of Mozart, the Cat-Fugue of Scarlatti (on a theme sounded by his pet cat as it promenaded across the keyboard), and in our own day the fugue written by the late Professor Paine on "Polly want a cracker." To this class belongs the following canonic treatment of "The Last Rose of Summer":

FIGURE V.

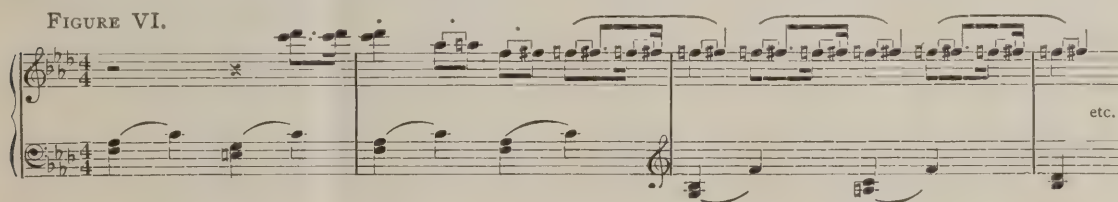


It will be noted here that the imitating voice follows the leader at a smaller distance (one beat) in the middle and last sections of the tune than in the first, where it follows after one measure.

To a musical wit of Boston we owe a version of "Haydn's Variations in F-minor, played upon a square piano slightly out of order." Those who have met with that now obsolescent instrument, the old-fashioned square piano (which used to stand near the black hair-

cloth sofa, and opposite the "Rogers group," in the parlors of our grandfathers) will remember that the whole internal mechanism had a trick of moving bodily to the right, a fraction of an inch, in such a way that each hammer would strike not only its own strings, but also one string of the next group, a semitone higher in pitch. Whether this freak was due to climatic conditions or to original sin does not appear, but the agonizing result of it is not exaggerated by the parody from Boston.

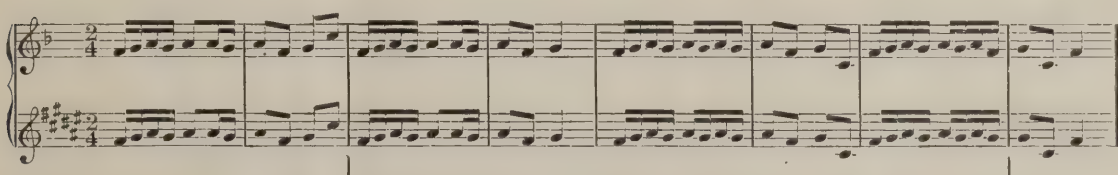
FIGURE VI.



I once met a piano tuner who had devised a similar bit of cacophony. He was a choir-master as well as a tuner, it seems, and when his choir lingered too long after rehearsals, in

order to gossip, he got rid of them by playing this incantation. The left hand should play over the right, and the two must be precisely together.

FIGURE VII.



The effect of this fragment of tonal nightmare is not unlike that of two hurdy-gurdies or brass bands playing different tunes, in different keys, on the same block,—one of the joys of city life. And this again reminds me of another of my Boston friend's diversions.

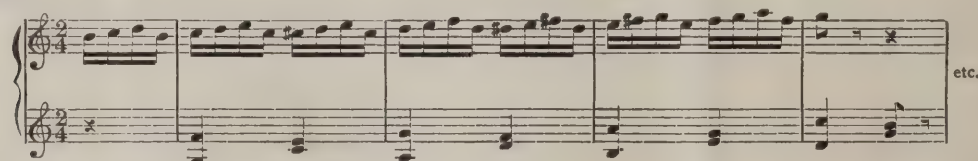
It was called "Between Two Bands," and aimed to reproduce the impression made by a street-parade, in which are two separate bands distant from each other, say, ten blocks, passing a given point. There being two players at the same piano, one (the *Primo* part) is to

play a popular march, say in E-flat major, beginning fortissimo and making a long, very gradual *decrecendo* to pianissimo. Simultaneously the *Secondo* player is to play a second popular march, say in D-major, beginning as softly as possible and very gradually increasing to fortissimo. The effect is indescribable, particularly at that baleful moment in the middle when each band is just five blocks distant!

Imitations of the devoted tyró on the piano-forte, the beginner whose callousness of ear is only equalled by the earnestness of his resolve to conquer or to die, are a fruitful source

of amusement. I once occupied the next city flat to a little girl who daily attacked, with a sort of Buddhistic fatalism, an exercise in the mastery of which she never made the slightest progress. She had learned separately the parts for the two hands, and when she had put them together, (in some to me prehistoric moment), she had somehow got the right started half a measure ahead of the left. She never seemed to suspect that anything was wrong, and would reiterate, day after day, with the most meticulous precision, the passage:

FIGURE VIII.



She must have been related by some obscure bond to the prospective pupil of a well-known piano teacher, who played him a piece with praiseworthy exactitude, save for the entire omission of all accidentals. "You see," he offered in explanation, "I haven't had this piece very long, and I always learn my pieces first without the sharps and flats, and put them in afterwards."

I cannot resist telling, in conclusion, a story that has long been current in my family, though I cannot vouch for its truth. This

story sets forth the novel method by which one of the sons of Dr. Lowell Mason, the composer or adapter of the well-known hymn-tune, "Nearer, My God, to Thee," used to get his father up in the morning, when he considered that he was lying too long abed. Every musical reader will give his warmest sympathy to the unfortunate musician whose delicious last nap was rudely interrupted by these strains, rising inexorably from the drawing-room piano:

FIGURE IX.



Edvard Grieg.

By VERNON BLACKBURN.

The thought which heads the work of everything accomplished in this world may be of great value, from an idealised point of view: or, on the other hand, it may be born from that other sentiment of art which seems to prove that the smaller circle of imagination is as fine a circle as that which is governed by a greater radius. Now this thought is necessarily inspired by the work of Edvard Grieg, for he undoubtedly presents to the public a remarkable problem. By that, I do not mean to say that he is unintelligible, because his work



EDVARD GRIEG.

is known in all the suburban drawing-rooms of all the western nations; and he is, in fact, a very popular composer of the day. The only question which one has to raise in respect of his art is just this—why is he reckoned to be so great, although we may always acknowledge that he is so clever? The answer is easily made in the fact that his European reputation is, from West to East, recognised by every pianoforte artist, and, in some ways, by every sort of orchestral combination. The present writer, some years ago, wrote an essay upon Arrigo Boito, the opening words of

which were these: "Arrigo Boito is a theory." Well, Grieg is to a large extent a theory, because he places his art upon a mild yet insistent theory which may, at times, penetrate to the drawing-rooms of the suburban inhabitants of London, Norway, Sweden, Russia, France, or even Italy. The result is that, though we may acknowledge that he is not grandiose, we must at least accept the fact that his individuality is absolutely personal, and is not to be approached by any other composer. In other words, he has stolen nothing from other masters. He signs "just as the linnets sing," and there is the end of the whole problem, as it seems to me. I am writing from a general standpoint, in order to show the public what impression Grieg makes upon an individual judgment. It is true that he attempts, and very often attempts with success, to express himself from a national point of view, though that point of view cannot any longer be regarded very sincerely. When Whistler, in his famous lecture, entitled "Ten o'Clock," declared that the art of the world is summed up in separate chapters, that Hokusai finished, for example, a certain phase of Japanese art, that Velasquez finished, so far as Spanish art was concerned, another ideal, he expressed precisely that which Edvard Grieg had done in a much smaller way. Whistler, in fact, understood the art of Grieg across the seas of life. Without knowing music, without understanding the principles of music, he knew that, through the art of painting, a man like Grieg might establish himself among one of the immortal people.

It may be said that I am attempting to enclose within the circle of a philosophic theory the work and the ideal of Edvard Grieg. In answer to such a possible criticism, I may say at once that I have no desire whatever to overpraise any artist or any composer who desires to give his work to the world. The translation by Sir Richard Burton of "The Arabian Nights' Entertainment" shows us how the genii of precious stones, discovered in the quiet and peaceful places of the world, were able to compass the universe within the compass of a ring. William Ernest Henley, in his subjective poem, as it may be called, of Oriental work into an English ideal setting, made use of that phrase; and I myself, who am a worshipper at his shrine, am glad to be able

to use it again, and to express once more the fineness of the old-fashioned feeling which set us aloof from all those sordid and terrible meanings, which though absolutely necessary from, as Mr. Gilbert would say, a constabulary point of view, yet lifts us up and elevates us to a plane from which no traveller returns. I have used the phrase "within the Compass of a Ring"; but there is much more to say concerning the finished work of an artist who has given himself up to the labour of music, and to the eternal thoughts of that art which wanders through eternity. Can one ever forget Milton's wonderful phrase which he sets upon the lips of Belial:

" . . . Those thoughts that wander through Eternity
To perish rather swallowed up and lost
In the dark womb of uncreated Time."

Yet how shall one compare Grieg to the great artists of the world? That he realizes, in his own personality, an exquisite sense of music is a matter which nobody can contradict; but when we consider such great modern composers as Elgar and Richard Strauss, one is suddenly brought back to a thought which might be now expressed in definite terms. Grieg is by no means altogether a writer for Suburbia, but also for such places as Munich, Dresden, Paris, Berlin and other great capitals of the world of music. He is known in every musical town; and he has the right to be known. But I will make this limitation to his importunate feeling for the world of music, that he really does not understand how to impress, as Mozart, as Gluck, as Wagner, as Corelli, as other great artists (to conclude) knew how to capture the sentiment of the world at large and not the sentiment of a private world. In fact, Grieg reminds one of the sentiment which is engendered out of the idea of a very clever man who is regarded with immense interest at social tea-parties. That he has worked hard, that he has written songs which may not last, but which will last for the present generation, is not a matter which concerns this appreciation of his fine talent. To a certain extent, summarising his influence, one must always remember that it is largely his personality which has so much impressed itself upon the world of musical art. I quite understand why this effect should be produced by the man through whom I have never had personal conversation. He has that gently

clever way of pianoforte playing which, in some way or another, attracts the hearer, and by reason of its small perfection appeals to one to a remarkable degree. The little effects which he produces grow and grow upon the ear, until at last they seem to be big effects; that is one of the great secrets of Grieg's personal success in the world of art. For, though I have been speaking of his personal interpretation, I find that it is the intention which makes up for all his short-comings, which I shall discuss in a moment; because I understand how he desires to express his personal feeling for music, and how he sometimes finds the impossibility of making that expression "understood of the people." That he is a man of large gifts cannot be said; but that he is a man of many minor gifts, brought into a supreme method of expressing himself, must be acknowledged readily and without any prejudice. In thinking of his orchestral work, one must necessarily remember the beautiful ideas which he spreads out through his score of (let us say) "Peer Gynt"; and even so, one is perfectly aware that this is the work, not of a master of orchestra, but of a man who understands what orchestral effects should mean. Let me for a moment compare him to a man like Tschaikowsky. Tschaikowsky was not a man who depended upon any sort of technical playing for the results which he designed through his magnificent scores. Tschaikowsky, in a word, found his place in the heart of music, and from that source he stole the "Rheingold" of the world, as Wagner might have called it. Grieg, however, seems to me to be one of those extraordinarily fine creatures who are always seeking for the Rheingold, but who are always denied the possession of the final prize, even though another prize, which is not the ultimate issue of art, is not allotted to him. He ever composes according to the right ideals of music; he always thinks with the right sentiments of those who have gone before him; he always does, as one may say, the right thing; but if I may also say so, his ambitions have not reached forth to the future; he is content with the traditions of those that have gone before.

The music of the North, especially as it has been handed down through tradition from Iceland and Norway, from the days when Iceland practically began to conceive the imperial

idea which is now so prevalent in England, has been taken up in these Northern places where Ibsen was born, where his work was done, where he invited the world to see what truth was, but where, also, Grieg, in his own way, though in a smaller way, attempted to teach us what sincerity means in art, and what music, even in its inner circle, might mean to one who knew the limits of his own genius and who never attempted to overrun them. It is here, in my opinion, that Grieg has really done a great work for the world. If only we could bring the world back to the thought that everybody should use his talent and his creative power according to the gifts which have been given to him, then I say that the lesson of Grieg will not have been preached in vain. It is the lesson which Mozart preached; but it is not the lesson which either Gluck or Wagner taught. These two magnificent masters were forever impressing upon us that we should run beyond our boundaries, that we should make search for the daisied fields and the meadows of buttercups which we should have to pass through before we reach the ideal Elysium. This was a vanity of ambitious natures, who built their boats on the shores of the Styx, and who plucked their buttercups before they crossed into those fields of Elysium. It is not a sermon for all men. It is only a sermon for those who, knowing well their great capacity, can afford to defy the world, and within the great boundaries of their own conception of things, can also afford to preach a new doctrine and to make others adopt a new creed.

What then is the place which one must finally assign to Grieg? It requires some little thought to make public one's own opinions upon this particular matter. One always remembers Macaulay's magnificent phrase; "With all his faults, and they were neither few nor small, only one cemetery was worthy to contain the remains of Warren Hastings." The exact relevancy of this quotation to the work of Warren Hastings and to the work of Grieg is just this: That Hastings preserved and extended an empire, and Grieg has preserved an imperial idea towards music, but has not extended it. He has a delicate intimacy with music, which is exceedingly interesting, and which comes to us from another world, as it were, to bring from the Norwegian Fjords an element of music with which we have been hitherto unacquainted. In fact, just

as Ibsen who created for the world "Peer Gynt," so Grieg has also created for us music which is suited to Ibsen's work, and has given to the world miniature music, which, in its final development, exactly suits the drama of his great compatriot. Ibsen, of course, to make a very short digression, towered over the musician, simply because his ideas were so modern and so exactly suited to the development of the time. I have no doubt whatever that Grieg, in his incidental music to "Peer Gynt," will finally, so far as the concert-room is concerned, reach an equal level to that which at the present moment is given to Henrik Ibsen.

The influence of Grieg, which most decidedly is of much interest in every Northern country, is at present practically confined to the drawing-room, as I have said before; but it is an influence which will make towards increasing the right feeling for music which everybody who cares for the art desires to see developed. Everybody remembers the days which are now going from us, when the Ballad was the most popular method of musical expression, not only in private house, but also in public concert rooms to a public which rejoices in what I have myself described over and over again as symmetrical phrases. Now the symmetrical phrases can be used, as they were used by Mozart, with a perfect and complete sense of right artistic feeling. Nevertheless, it was probably on account of the employment of these means that led so many commonplace composers to adopt them as a method of reaching popularity. Now Grieg, although at times he indulges in the habit of symmetry, does it with so delicate a sense of unexpectedness that, when the moment comes the original phrase is balanced and equiposed by the succeeding phrase, it is so unnoticeable that one feels enthusiastic, even though when after long consideration you find that the matter is perhaps "a little bit of trick-work"—I quote Rudyard Kipling.

I have now dealt with Grieg from many points of view, and I trust that my feeling for his manners and ways in music will not be regarded as an irresponsible utterance. To conclude this appreciation, the real question which one must ask one's self and which one must deliver to the public is: What is his real position in the world of music? The question is a curious one; for in the world of music—and I beg my readers to study that phrase—Grieg has practically no very great position at all. I do not by any means wish to cast any slur upon

his accomplishment, or upon his contemporary work; I might write exactly the same words of Chopin, simply because I do not feel that such delicate and exquisite art as that which both Grieg and Chopin give to the world is destined to immortality. At the same time, there is no doubt but that Grieg will leave no followers to take up the magician's wand. Even so, Chopin with his delicate personality has only left that wand of his own to a Pachmann as an inheritance which is quite exceptional in the world. So one may describe the art of Grieg. It is a personal art, an art which belongs to himself alone, and which apparently has no progeny. Here comes a most interesting matter for discussion, namely, what is precisely the relation of Grieg to his own contemporaries? Even though this is a somewhat delicate matter for discussion, the subject must come under consideration in any appreciation of Grieg's influence at the present moment. I do not wish to make any remark which would savour of frivolity, when I say that he has created an art which appeals intensely to the frequenters of afternoon teas; for, in fact, he personally has never made such an appeal; it is the people who insist upon taking him from that point of view who have lowered his position in the world of music and have made it just, to some small extent, less than it would have been without their ridiculous patronage. What does it matter if the dowagers who live near the Thames, and the maidens who live in Bloomsbury (I speak of fashionable and unfashionable parts of England) are abundant with praise of his work? Finally, I come to the consideration of Grieg as a very serious artist.

He will live. There is no doubt about it. His exquisite talent, his refinement of thought, his springlike feeling for music—a feeling which reminds one of Shakspeare's "Daffodils which come before the swallow dares, and takes the winds of March with beauty"—mean that, so far as our poor humdrum life runs its course, he is destined for an artistic immortality. From the widely extending North, with its waters so near the Pole that Shakspeare might have described it as "the bourne from which no traveller returns," this traveller has come to make known to us some of the genius of the Norsemen. Even as Snorro Sturelesen made known to us the grand possibilities enclosed within the boundaries and limitations of an island, Grieg has given us the knowledge of the great Northern oceans. If he does not entirely realize their grandeur he knows their intimacies.

The Mozart Festival in Salzburg.

By AUGUST SPANUTH.

Extraordinary efforts had been made in Salzburg to celebrate the one hundred and fiftieth anniversary of the birth of its greatest citizens with becoming splendor. All the preceding Mozart festivals were to be outdone by the size and the importance of this year's performance, and Salzburg's claim to the leading position as regards the modern Mozart cult was to be established beyond further question. But it happens that the 27th day of January is Mozart's birthday, a very unseasonable date, indeed, for a place that owes its reputation to the summer tourists. Of course, nobody would dream of travelling to Salzburg in the midst of winter just to listen to a few concerts; and none of the big attractions, of the prima donnas and conductors, that are essential to a music festival, would be available for Salzburg at that time. These are the two reasons why Salzburg gives its Mozart festivals, always late in summer, and thus even the one hundred and fiftieth birthday of Mozart had to be celebrated six months after its date.

To settle the question what Salzburg can do musically for the propaganda of Mozart's music, it is practical to consider the last of the four festival concerts firstly. It was the concert of the home talent. The same prices were charged, but while at the other concerts the tickets were at a premium, there were some empty seats at the last concert. The programme consisted of church music, the *Ave verum corpus*, the coronation mass in C, a *Te deum* in C, and besides, the "*Tenebrae factae sunt*" by Michael Haydn, who died at Salzburg just one hundred years ago. The conductor was J. F. Hummel, the director of the Mozarteum, and his forces were made up by members of the different singing societies and of the orchestra of the Mozarteum. It was a thoroughly provincial performance, worthy of any Austrian or German city of the same size as Salzburg. Everybody did apparently the best he could, but their best efforts fell far behind the standard of great musical festivals.

Thus it had been necessary to get the orchestra, the conductors, the opera ensembles and the renowned soloists from elsewhere,

otherwise there could not have been a Mozart festival. The city does not even offer an adequate concert hall; the *aula academica* lacks spaciousness and comfort; it cannot even be used to its full capacity because the old building is in very poor condition. The new Stadttheater, however, is very well adapted for an opera like "Nozze di Figaro," the only trouble being its very limited seating capacity.

And yet the Salzburgians do not seem to be satisfied with giving merely Mozart Festivals; they want to compete with other big music festivals. They decided to add to the Mozart programme big compositions of other masters, like Beethoven and Bruckner, and styled the anniversary "Salzburger Musikfest" instead of "Salzburger Mozartfest." This year's programmes impressed the visitor as if the various participating artists had been allowed to follow their individual taste without considering the æsthetic demands of the whole. We received multa instead of multum.

There was, for instance, an Italian performance of "Don Giovanni," which formed an almost grotesque contrast to a German performance of "Figaro's Hochzeit." Each performance had its particular merits and defects, quite in opposition to one another, and the hearer was thrown into grave doubts as to which of the two was more saturated with the genuine Mozartian spirit. It would have been highly instructive to compare the Italian with the German version, if at both performances the participating forces had been of even quality. Instead there was not only a tremendous discrepancy between the quality and the spirit of the individual performers of the two enterprises, but each performance was also the result of a totally different conception as to how a Mozart opera ought to be given. The old champion of the Salzburg Mozart cult, Lilli Lehmann, was responsible for the Italian, and Gustav Mahler, the celebrated Vienna conductor, for the German performance, each of which was given twice. It would make interesting reading to print what these two guiding spirits had to say of each others efforts in private conversation and private letters, but since I do not intend to make ill feeling between two such deserving artists, I shall keep it to myself.

Lilli Lehmann must have thought that to take the leading female part herself and sur-

round herself with competent singers would suffice for a glorious, a model performance of "Don Giovanni." Her confidence must have been very great, otherwise she could not have permitted Monsieur Reynaldo Hahn of Paris to take the conductor's chair. This gentleman enjoys some fame as the writer of pleasing songs, but I seriously doubt that he will gain reputation as a conductor. At this occasion he certainly was a leader only in name, and at times he was even a poor follower. The excellent Vienna musicians in the orchestra knew the score and quickly adapted themselves to all the tempo-caprices indulged in by the singers on the stage,—there had been only one rehearsal with the orchestra!—but they did not get a chance to show what they can do in the way of light and shade. Their mastery in that respect was only revealed when they played the "Figaro" score under Mahler's baton. Under such circumstances we did not get the opera as a whole, but in single scenes, some of them being most impressive, some falling flat, and others again being spoiled entirely. I admit the individual efforts of the singers were tremendous, otherwise the great finale of the first act could not have been so impressive without a chorus.

Lilli Lehmann has passed sixty, but is still very vigorous. She sang the Donna Anna much too vigorously in spots, but for the most part with that sweeping grandeur of style which we all admired in years gone by. Her voice still retains a good deal of power, especially in the upper register, though it has lost much of its resonance in the middle. Johanna Gadske was an admirable Donna Elvira and poured out her glorious voice with perfect ease. Some thought she ought to have shown more passion, but I think poor Donna Elvira is subjected to such awkward and humiliating situations that she comes perilously near being a caricature if she throws off her dignity and shows her anger too freely. The surprise of the performance, however, was Geraldine Farrar, the young American girl, who sang Zerlina. From all points of view one must prophesy her a great future. A beautiful face, a graceful figure, a ringing, well trained voice and an unusual stage temperament are hers, a combination of rare gifts which guarantees her success in New York, where she is to make her debut at the opening performance

next November at the Metropolitan Opera House. Miss Farrar has been on the stage only a few years. Apparently she did not need to learn how to act; she is a born actress. The charm with which she impersonated that light-hearted Spanish peasant girl can hardly be described. It was certainly captivating. If she should incline to over-acting, she certainly did not show it as Zerlina when I saw her at the second performance of the opera. Her voice has a warm, sensuous timbre, and is used with excellent judgment. In spite of her prominent position at the Berlin Royal Opera, Miss Farrar is still studying with Lilli Lehmann, and while she can give cards and spades to most German singers of her own as well as of a riper age, there is still room for an increase of her vocal art. It is most gratifying to know that the great success which follows her wherever she appears does not turn the head of this clever and ambitious young woman. I shall not wonder if the Americans go wild over Miss Farrar. The Salzburg festival crowd certainly did, at least as far as the men are concerned.

While all possible praise is due to the three women in the cast, the men's endeavors were far less meritorious. Francesco d'Andrade may have been an effective Don Giovanni in former years, but he is no longer young, and his voice is all but gone. Nor is he in appearance the dashing Spanish knight. Personal magnetism is wholly lacking and the tendency to over-act and over-accentuate is all too apparent. Hermann Brag, a Swede, was funny in a mild way as Leporello, but the way he handled his voice did not give particular joy to fastidious ears. Maikl, a Vienna tenor, sang the Ottavio with a somewhat throaty but otherwise agreeable tenor voice, while another artist from Vienna, Anton Moser, gave an excellent Masetto.

Concerning the German performance of "Figaro's Hochzeit" as given by that wonderful Vienna opera ensemble under Mahler, only one individual effort can be selected for particular praise: Madame Gutheil-Schoder played the Susanne with temperament and rare amiability. She also sang the part with refined taste, although her voice leaves much to be desired. As for the others, they all were admirable in the way they caught the spirit of the story

and the music, as inspired by the conductor, who must have expended infinite pains on advising and rehearsing every detail of the performance. There was no gesture and no accent that did not coincide with the whole picture, and so well had they all learned their lesson that they seemed to do everything upon a spontaneous impulse. It was wonderful how Mahler had taught his corps of singers to subdue their voices and to deliver the *parlandi* in a perfectly natural, easy way. In this respect, they could hardly have done better with the Italian language.

Mahler had also solved the problem of accompaniment. During the secco recitativo he played the chords on a real old harpsichord, the sounds of which fairly melted into the sustained chords of the celli and violas. Altogether the orchestra outdid itself in delicate coloring, and the slight modifications of tempo, hardly big enough to make you conscious of them, enlivened every measure of the score. The performance was a triumph for Mahler and for his paramount principle in art; that the whole is bigger than a part of it, that the play (that is, the opera) is the thing, and not the singer.

That does not mean, of course, that the impression of the whole performance could not have been heightened if only singers of the first magnitude had been in the cast. But the question is: Would they have sacrificed their personal notions in favor of the harmonious ensemble? It seems Mahler had his experiences with the stars, and while the Vienna Imperial Opera has a big financial backing by the Emperor, Mahler prefers to expend the money on such means, endeavoring to build up a perfect ensemble than to pay it out in gigantic salaries to a few pampered stars.

It is not necessary to speak of the single performers in detail. Suffice to say that the Figaro himself was not at all adequately personified by a Mr. Mayr, and that Miss Kiurina was vocally a very unsatisfactory Cherubino. It would lead too far to dwell upon the scenery, the costumes, the management of the by-play, and so forth. Everything was calculated to produce the illusion of the time and the locality of Beaumarchais' story, to let the hearer actually live through the "mad day" (*der tolle Tag*) as the sub-title of the opera read. For

me, and I think for many others, this "Figaro" performance was the crowning event of the whole festival!

The three first festival concerts brought forth a good deal of Mozart's music, but the selections were not the very best that could have been made. The D major symphony (No. 38 in the new Breitkopf & Härtel edition) is not one of Mozart's biggest instrumental works. It was played by the glorious Philharmonic Orchestra of Vienna, Felix Mottl conducting. It was given in a straightforward manner, though somewhat mechanical in phrasing and shading. In the beautiful variations for strings and two horns (from the B flat *Divertimento*), the conductor and the orchestra covered themselves with glory. Thereupon Saint-Saëns played the E flat piano concerto with extreme elegance, lightness of touch, exactness of phrasing, and—scarcity of sentiment. The crispness of his execution is wonderful for a man of his age. He received most enthusiastic applause. The concert wound up with Beethoven's C minor Symphony. It received a very vigorous reproduction under Mottl's guidance, the fortissimi becoming actually brutal. At the second concert Richard Strauss, replacing Dr. Muck, who was prevented by illness, conducted the "Magic Flute" overture and Bruckner's big Ninth Symphony. I have never seen him do better work as a conductor, and I marvel at his readiness to interpret a work like that of Bruckner at such short notice. He must have been thoroughly acquainted with it, and I venture to say that he also sympathizes with it in spite of the fact that Bruckner's way of symphonic development leads in the opposite direction of Strauss' own way. The audience enjoyed the tremendous performance keenly, applauding each of the three movements most generously. The second, however, the scherzo, created a perfect *furore*, and I cannot help remarking that this wonderful piece of writing ought not to be withheld from the American concert programmes. It is a great loss to the audiences not to know it. And who knows, through this scherzo the way may be paved for a more general understanding of Bruckner's works. It is hard to believe that his numerous admirers in Austria and Germany should only "fake" delight in his symphonies,

and while I do not think that Bruckner will ever become popular in America, he was too big a man to be completely ignored.

Between the overture and the symphony, Mrs. and Mr. Pitschnikoff played the "Symphonie concertante for violin and viola by Mozart in an admirable manner. You will undoubtedly have a chance to hear their performance next winter, for they are to visit America. Mrs. Petschnikoff is certainly a highly accomplished violinist.

The third concert was devoted to Mozart's chamber music. No string quartet was offered, but instead the piano quartet in E flat and the clarinet quintet. The executants were members of the Vienna Philharmonic Orchestra, and the pianist Guido Peters. The latter also fatigued the audience by a far too long drawn out piano recital.

Reviewing my impressions of those seven musical days in Salzburg, I cannot help arriving at the conclusion that my memory will chiefly linger around the stimulating performance of Bruckner's Ninth Symphony, and that of "Figaro's Hochzeit" by the Vienna opera ensemble. But the propaganda of other composers' music does not fall within the province of a Mozart festival, and as to the Vienna opera ensemble one could have heard it, even to greater advantage, at its home theatre. So in its foremost features the Salzburg festival did not convince me of its necessity. Its only salvation will be trying to be unique.

A Life of the late Manuel Garcia ought to be an interesting book. Such a work has been undertaken by Mr. Sterling Mackinlay, a son of the late Madame Antoinette Sterling and himself a pupil of the distinguished voice trainer. Garcia's pupils continue to afford us surprises in that same matter of longevity which had long made Garcia the Grand Old Man of Music. One of them, Professor Julius Stockhausen (the oldest of German teachers of singing) recently celebrated the eightieth anniversary of his birth. Stockhausen was in former years renowned as an oratorio singer and also as an interpreter of the *lieder* of Beethoven, Schubert, Schumann and Brahms. In 1879 he founded a school of singing at Frankfort.

The Bayreuth and Munich Festivities.

By WAKELING DRY.

The delightful Mozart performances at Munich become more and more an attraction for the music lover as their artistic unity of purpose and their absolute fidelity to the spirit of the immortal composer become more and more known.

There are special considerations which must be taken into account when the notable features of these truly great musical achievements are described. Briefly, they are absolute fidelity to the original version with an orchestra of the size used at the period, a supremely beautiful stage setting, replete with every detail of archæological accuracy, and thirdly a distinguished company of actors as interpreters who happen to be singers rather than a collection of opera stars. The result of this union is a representation of extraordinary strength and finish, and a performance as a whole which has all the oneness of idea, perfect balance, and subtle expression of a string quartet.

Don Giovanni began the series this year on August 2 of the three best known operas, and the delightful little Residenz theatre,—a genuine specimen of the period, with gilt carved curios in place of the stucco of the modern "decorator,"—exquisitely decorated in the late eighteenth century style, was quite full, many coming on to Munich for these special performances after the opening week at Bayreuth.

Don Giovanni was played in two acts,—the programme gave its quaint sub-title, *der bestrafte Wüstling*, and all the elaborate changes of scene were brought about with surprising quickness and ease by the utilization of modern devices, including a revolving stage, of which the gifted stage manager, Herr Wirk, is a past master. Mottl conducted and played the accompaniments to the recitatives in the old way on a harpsichord. By this, the dialogue portions, given as they are at these performances with perfect diction, came out with all their real and original dramatic force. Herr Feinhals was a vivacious Don; Mme. Preuse-Matzenauer a Donna Elvira of great charm and personal beauty; Dr. Walter a graceful Don Ottavio, who made the part entirely interesting, although robbed of the two pet solos of this role—*Dalla sua pace* and *Il mio tesoro*—

owing to their not being in the original edition; and Mme. Bosetti, a Zerlina of great refinement and charm. The spirited work of these principals was completed by the characteristic studies of Herr Geis as the Leporello, Herr Bamberger as the Masetto (anything but the silly "nincompoop" of Italian opera), and Herr Gillmann as the Commander; while the emotional power of Mme. Burk Berger—the Donna Anna—made the part stand out as one of great dramatic import. The curious last scene, after the disappearance of the Don, was restored, and by the force of the acting in general and the beautiful singing of the concerted finale, it certainly did not strike one as any serious anti-climax, although it was hardly necessary.

That sprightly comedy of manners, *The Marriage of Figaro*—containing, as is so often overlooked, a strong social protest against the survival in the power of the French-Spanish grandees of a certain "Seigneurial" right—followed on the Saturday; and mounted with the same artistic completeness it ran with exhilarating verve and spontaneity. Herr Feinhals was an ideal Count, impulsive and amorous, but courtly and polished withal; while the Countess of Mlle. Koboth was graceful and reserved. Mme. Bosetti was a delightful Susanna, and Herr Moest (from Hanover, and the only artist in the cast not of the Munich company) a distinguished Figaro, alert and vocally admirable, with lightness of method in his splendid bass voice. Mlle. Tordek was the most sprightly Cherubino imaginable, roguish, merry and wayward, and wearing boy's clothes with infinite grace, while her acting was full of point and spirit. Clever character studies came from Herr Geis, Herr Walter, Herr Sieglitz, and Mme. Preuse, the latter giving in her Marcelline a strong contrast to her stately Donna Elvira in the preceding work. Mottl again conducted, and the score was played with a finish that was a sheer delight. With the amusing *Così fan Tutte*—these Mozart works are sung, by the way, to excellent German translations—on Monday, the first set of performances came to an end. After repetition the Wagner dramas—the *Ring*, *Tannhäuser*, and *Die Meistersinger*, are the ones chosen this year—were given at the Prince Regent Theatre, which follows the Bayreuth plan in idea and construction. Mottl, Franz Fischer and

Richard Strauss were the conductors. Herr Wirk and Professor Anton Fuchs shared the duties of stage manager.

Of Bayreuth, where the first Festival performance this year was *Tristan and Isolde*, on July 22—with a superb Tristan in Dr. Alfred von Bary and conducted by Mottl—there is little to say save to emphasize the fact that, with its wonderful stage contrivances and its superb lighting effects, and, above all, the unanimity of expression of the dramatic scheme by the interpreters under the still guiding hand of Frau Wagner, it remains as ever, in its own way, supreme.

But the present year—this 17th Festival closed on August 20—marks the thirtieth year of the inception of the wonderful scheme inaugurated by Wagner, and it is of special interest to know that Richter, the man who conducted the first performance of the mighty *Ring*, in 1876, was once again at his post in the hidden orchestra.

It would be, I think, of particular interest to set forth the history of all that has happened at Bayreuth since 1876, when the first complete *Ring* was given under Richter's direction. In 1882, at the end of the first performance of *Parsifal*, Wagner stood on the stage with the chief artists, and for this reason no other "calls" have ever been taken by performers at Bayreuth, although, by his express consent, the curtains are raised for a final view of the concluding Grail scene when this great work is given. At this juncture it will be of interest to give a list of the years in which the festivals have been performed, more especially as in the new edition of Grove's Dictionary, it is stated that no Festival was held in 1886. The numbers in parentheses refer to the times that the particular work was represented. Here is a list of the seventeen festivals:—

- 1876—*The Ring* (first complete performance).
- 1882—*Parsifal* (first performance) (16).
- 1883—*Parsifal* (12).
- 1884—*Parsifal* (10).
- 1886—*Parsifal* (9) and *Tristan* (installation of electric light on stage).
- 1888—*Parsifal* (9) and *Die Meistersinger*.
- 1889—*Parsifal* (9), *Tristan* and *Die Meistersinger*.
- 1891—*Parsifal* (10), *Tristan* and *Tannhäuser*.
- 1892—*Parsifal* (8), *Tristan*, *Tannhäuser* and *Meistersinger*.
- 1894—*Parsifal* (9), *Lohengrin* and *Tannhäuser*.
- 1896—*The Ring* (new scenery).
- 1897—*Parsifal* (8) and *The Ring*.
- 1899—*Parsifal* (7), *The Ring* and *Die Meistersinger*.
- 1901—*Parsifal* (7), *The Ring* and *Der Fliegende Holländer*.

1902—*Parsifal* (7), *The Ring* and *Der Fliegende Holländer*.

1904—*Parsifal* (7), *The Ring* and *Tannhäuser*.

1906—*Parsifal* (partial new scenery) (7), *The Ring* (2) and *Tristan* (5).

The stage manager this year is again the distinguished Ernst Braunschweig from the Berlin Opera, and his equally skilful machinist and chief electrician, Frederic Krassich, from Darmstadt, has of late years added considerably to the wonderfully complete controlling devices of the electric lighting, and has also devised electric motors for the moving of the elaborate panoramic scenes which are such a feature at Bayreuth.

After a break on Monday, July 30, the anniversary, by the way, of Liszt's death, which was observed by a short memorial musical evening of his works at Villa Wahnfried, the Festival continued with *Tristan* and *Parsifal*. Franz Beidler relieved Karl Muck as conductor for the last two performances of *Parsifal*, Mottl continuing to direct *Tristan* as he did at the opening. On August 14 the second *Ring*, with practically the same cast as the first, was given, with Siegfried Wagner as conductor.

Schumann's Maxims.

A recent number of *Die Musik* is devoted to Robert Schumann, in memory of the fiftieth anniversary of his death. Hermann Ertler contributes an article in which he gives some unpublished additions to the famous "Musikalische Haus und Lebensregeln." These were first published as an appendix to the "Album for the Young," op. 68, with a translation into French by Liszt and one into English by Henry Hugh Pierson. The manuscript contains six of these "logoi" or rules which were not published with the others. These are as follows:

1. Do justice to every age. Even the newer one has achieved brilliant things.
2. Sharpen your power of memory, so that you are able to hold in it not only the melody of the composition, but also the harmony that belongs to it.
3. There have been bad composers at all times, and fools who have praised them.
4. If you have to play before people, do not make many excuses, but do it at once, or not at all.
5. You must not have one master alone for your favorite. There have been many.
6. Do not believe that the old music is out of date. As a fine, true saying can never become out of date, just as little can fine, true music.

A Brahms Anecdote.

Karl Goldmark has told an amusing story to a writer of the *Wiener Fremdenblatt* about Brahms, and a little adventure which they once had together: "We were, walking from Altaussee over the mountains to the Grundlsee. The evening before two of Brahms' new chamber works had been baptized at the house of an amateur friend of ours. On the following morning we got up to surprise our friend, Professor C., at Grundlsee at breakfast. The day and the scenery were splendid, and we were young and jolly to a degree that put us up to many pranks. We arrived in about an hour. The door of the house stood open; for at Grundlsee nobody fears robbers. We entered, went up stairs; nobody to be seen. We went into the music room; not a sound to be heard. Could it be that the professor's family were not at home? No, the piano was open, and on the music rack stood Czerny's 'Schule der Fingerfertigkeit.' Brahms wanted to give some sign of life, and sat down at the piano. He played the study at which the book stood open; badly, blunderingly, like an eight-year-old child. Sounds came from the next room:

"Wrong! You always play C instead of C sharp!"

"Brahms shook with laughter and played still worse—worse.

"Why Hans, what is the matter with you, there? Last evening you could play it much better than that!"

"We bit our lips to keep from giving ourselves away, and Brahms went on playing. Finally there was an unwilling groan, the rustle of clothes, the door was thrown open, and on the threshold appeared the lady of the house with an angry exclamation: 'You miserable little rascal!' But she got no farther, for Brahms leaned back, holding his sides with laughter.

"Good Lord! master is it you?"

"Why, to be sure. I can't do it as well as Hans. But you will give us some bread and butter?"

"It was a merry hour that followed, which, with other sunny days, lies far behind us. The evening has come; Brahms is dead; Billroth, Strauss, Miller—all dead."

D'Indy's Life of Franck.

By PHILIP HALE.

*"Cesar Franck" by Vincent d'Indy, published by Alcan, Paris, 12mo., 150 pp., price 3 fr. 50, unbound. This is the second volume in a series "Les Maitres de la Musique" edited by Mr. Jean Chantavoine. The first volume is an excellent life of Palestrina by Michel Brenet. The third is a life of Bach by Pirro.

Mr. Vincent d'Indy's life of César Franck is more than a biography; it is more than a study; it is a defense, or rather a proclamation. Mr. d'Indy explains directly and indirectly his methods as a composer, his views and opinions on music, the purpose of the Schola Cantorum of which he is the director. He has written a personal book. He has written one that is full of suggestion and stimulation, one that will excite discussion, one that may well be ranked among the few volumes in musical biography that have artistic worth.

The daily life of Franck was simple and as blameless as that of the Ethiopians who, according to Homer, were visited gladly by the gods. Mr. d'Indy is not inclined to be unduly anecdotal, and he brings forward few facts that were not already published. He tells us that Franck was of a Walloon family, which in the sixteenth and seventeenth centuries was a dynasty of painters; that in his youth he studied drawing and the taste remained with him when he reached maturity. But Mr. Boutet de Monvel, the painter, a cousin of Franck, told acquaintances in Boston that Franck's family was of German origin.

Franck's father, a harsh, masterful man, who was connected with a bank, had friends in art, and he insisted that his two sons should be musicians. Mr. d'Indy says little about Joseph Franck, César's brother. Joseph, I have been told, was given to strong drink; he was often penniless, and he was in great measure supported by César, when the latter could not afford his generosity. The music by Joseph that I have seen, motets and other music for the church, is conventional. César was exhibited as a child pianist before he entered the Paris Conservatory, and for a year before he entered he took private lessons of Reicha. The father would not let César compete for the *Prix de Rome*; he wished him to gain fame and money as a virtuoso; but in 1844 the family settled in Paris, after two unknown years in Belgium, and in Paris it was supported chiefly by César's industry. Indefatigable, he

left his bed at half-past five and worked for two hours "for himself" at composition. After breakfast he set out to give lessons in all parts of Paris. "Even to the end of his life this great man occupied the most of his time in giving piano lessons to amateurs, even in classes at boarding-schools or colleges. Thus all day he would go on foot or by omnibus, from Antenie to the Saint-Louis, from Vaurigard to the Faubourg Poissoniere." He did not return home till the time for the evening meal, and then he would give lessons to his devoted disciples or copy or orchestrate his scores. His chief works were written in the early morning hours, or in the few weeks of vacation from his duties as organ teacher at the Paris Conservatory. Little is said about Franck's wife, a young stage woman, the daughter of Mme. Desmousseaux, a tragedian of some reputation. It is an open secret that Franck was nagged by her. She could not understand why he did not write music that was popular, music like that of Meyerbeer, and, later, like that of Massenet. Nothing whatever is said about Franck's mother, yet he surely had much of the mother in him. It has often been stated that Franck till the time of his death earned only a small income, in spite of his unremitting work. I have been assured by some of Franck's friends that he earned annually for many years a sum not less than 25,000 francs. To a man of simple tastes, and living in Paris, this sum is by no means miserable.

Franck was short in stature, with a highly developed forehead; his glance was alert and loyal, although his eyes were buried under the arch of his eyebrows; he had a prominent nose; his chin retreated under a large and extraordinarily expressive mouth; he was round-faced, and he wore side whiskers. He looked like a highly respectable provincial advocate. "Whoever jostled this man in the street," says Mr. d'Indy, "a man always in a hurry, with the face of an absent-minded person, constantly grimacing, trotting rather than walking, with a baggy coat and trousers that were at half-mast, would never have suspected how he was transfigured when, seated before the piano, he explained or commented on some beautiful work, or when with one hand on his forehead and the other about to combine organ stops, he

prepared one of his grand improvisations. Then music as an aureole enveloped him; then, only then, was one struck by the firmness of his mouth and chin, and only then did one remark the close identity of his broad, high forehead with that of the creator of the Ninth Symphony, and feel overcome, almost frightened, by the palpable presence of genius shining round the noblest figure of a musician produced in the France of the nineteenth century."

In May, 1890, Franck was struck in the side by an omnibus pole. He did not recover from the shock. In the fall of the same year he had an attack of pleurisy. Complications followed, and he died. His burial was as simple as his life. Mr. d'Indy takes a morose pleasure in calling the roll of those who should have been present at the funeral, representatives of the government, officers of the Conservatory. "Ambroise Thomas, the director, who all his life poured out dithyrambic commonplaces over less worthy tombs, hastened to put himself in bed when the visit of one of Franck's family, calling to invite him to the ceremony, was announced."

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Mr. d'Indy declares that Franck was in no way descended from any man of the Renaissance. Franck did not look on form as an end, but as a corporeal part, the clothing of the ideal, "the soul of music." By reason of his clearness, light, vitality, he was nearer the Italian painters of the fourteenth and fifteenth centuries. His art was one of clear truth and serene light, a light without any violent color, for he was not a colorist in the true meaning of the word. He was related artistically to the old French Cathedral builders. He was never musically successful in the expression of an evil sentiment. Thus, the music of Satan and his host in "The Beatitudes" is Meyerbeer at his worst.

His own favorites in music were French composers that flourished toward the end of the eighteenth century, Monsigny, Dalayrac, Grétry, Méhul. He loved the music of Bach, Gluck, Beethoven, Schumann. Certain songs by Schubert were an abiding joy to him. "He had even an inexplicable affection for certain works of Cherubini, and also for the preludes and 'songs' of Ch. Valentin Alkan, whom he

considered to be a poet of the piano." There was a time when he was deeply interested in Wagner's works, but he was not reckoned among the Wagnerites of his period. Coquard, who wrote the first biographical sketch of Franck, said of him: "He enjoyed honestly all that was beautiful in contemporaneous art. With what simplicity did he do justice to his more successful colleagues! The living had no more kindly and fair-minded judge, were they named Gounod, Saint-Saëns or Delibes."

Franck, like Gluck and others, needed stimulation when he girded up his loins to compose. This stimulation was music. "How often have we seen him pounding out on the piano in a hard and constant fortissimo the prelude to 'The Mastersingers,' or a piece by Beethoven, Bach, or Schumann. At last the deafening din would sink to a murmur; then there would not be a sound—the master had found his idea. * * * One day, when he was at work on one of his last pieces, a pupil found him ruthlessly massacring a piano piece and was astonished at his selection." Franck answered: "This is only to excite me. When I wish to find a really good idea I play 'The Beatitudes,' for that still helps me best." He was fortunate in this; he could conduct at the same time two musical operations without injury to either; he could resume immediately an abandoned task without taking time to put himself again in the vein. We are not told whether his imagination was excited by books or by nature. He read in the summer books new and old and often of a serious nature. As a youth, his favorite pages were those of the Sermon on the Mount, and he read these pages till his death. When he first began his career as a church organist he wrote an organ piece, "The Sermon on the Mount." It was not published, and the manuscript is lost. He gave the same title to an orchestral piece, which also was never published.

Mr. d'Indy, describing Franck at work, says that there are three periods in the process of composition: conception, disposition or arrangement, execution; these are absolutely distinct. The composer meditating, say, a symphony, first establishes the great lines, the general plan of the work; then he fixes the constituent elements, the themes, the musical ideas, that are to be the essential features. These two

labors are, as a rule, successive, but they are connected and may be modified. "Whether the conception be synthetic or analytic, it is always independent of the hour and the surroundings; I may say it is almost independent of the composer's will." He is not able to continue his work until the materials are presented to him in a wholly satisfactory form. This mysterious period is often very long—see the sketch books of Beethoven. During the second period, that of disposition, the composer using the determined material, fixes definitely the plan of the work, as a whole and in detail. Here, too, he must invent. There is often hesitation, harassing doubt. At last when "the heart and the imagination" of the composer have conceived; when he has planned everything through the force of his intelligence, then comes the final period, that of execution, and this is only an amusement for the musician that is a master of his trade.

* * *

Mr. d'Indy believes that the majority of great creators whose life is sufficiently long, present in their work three modes of expression. This he believes to be a law of nature. Franck's first period (1841-1858) is that of the piano trios, piano pieces (except the two great ones), songs, and "Ruth." The second (1858-1872) is that of strictly religious works, with "The Redemption" as a climax. The third includes all the orchestral music from 1875, the string quintet, the piano quartet, two operas, the organ chorals and as "a concrete expression, the sublime epic, 'The Beatitudes.'"

The chief characteristics of Franck's style are the nobility and the worth of the melodic phrase, the originality of the harmonic aggregation; the solid eurythm of the musical architecture. His thought was nourished by tradition, but it was not the slave of conventionalism. His classicism is not in the purity of form; but since his thought was classic it found natural, inevitable expression in the classic form in which Beethoven in his later works indicated the transformation or the renovation of the sonata-form which had long been imposed on musicians by virtue of its harmonic logic. He added to this form two other forms that, till then, had been essentially separate; the fugue and the "grand" variation, which should not be confounded with the ordi-

nary and once popular "theme and variations." But not till the end of 1841 did any one attempt to continue Beethoven's experiments in the renovation of form. Then César Franck, nineteen years old, "took up the thread of the Beethovenian discourse and attempted to knot it to his own solid thoughts and to make with it a solid band of new musical forms and expressions." How he conceived the idea of establishing in his first piano trio an important work on the base of a single theme, competing with other motives equally recalled in the course of the composition, and of creating a musical cycle—this will remain a mystery. Liszt, according to Mr. d'Indy, had a glimpse of this form, but he never succeeded in the perfect presentation of it.

Mr. d'Indy does not apply the doctrine of plenary inspiration to the works of Franck. The majority of the early piano pieces were pot-boilers. They are cast in the same mold and are monstrous. Embarrassment, timidity, monotony, characterize nearly all the early works of Franck. He was influenced by Méhul, Beethoven, Liszt, Meyerbeer. There is almost nothing in the compositions of the first period to foreshadow the great works of the third.

Nor does Mr. d'Indy wax enthusiastic over Franck's vocal music for the church. "To praise God, to celebrate religious beauty, joy, and even terror, was the sole object of all artistic works for nearly eight hundred years. Thus the artists expressed life, that is to say, man's thoughts and emotions, love, hope, joy and sorrow, in a manner, it may be said in passing, far more profound and true than those who, under pretense of portraying actual life, are able to express only the decoration, the exterior, which is futile and fleeting." The Renaissance, obedient to a false idea, produced certain individual masterpieces, but from that epoch a sort of conventional art arose in church music. The rhythm of the old monodies and the harmonious architecture of vocal counterpoint were abandoned. The symphonic and operatic styles found their way into the church. Sacred music degenerated with stupefying rapidity. It became the plaything of the prevailing fashion. It was pompous in the seventeenth century, to suit the etiquette of the Grand Monarch's court; it was frivolous in

the eighteenth, to amuse the lords and noble dames, who left a supper to yawn at a service; it was bourgeois and formal in the reign of the *juste-milieu*, and this style, without the nobility of the seventeenth century and the charm of the eighteenth, prevailed in France to the end of the nineteenth. There were schools formed to teach pupils the art of making music that was religiously inexpressive. Mr. d'Indy does not put Franck above his co-workers in this field. The music that he wrote for the church, with the exception of a few pages, is less religious in the highest meaning of the word than the symphony, the quintet, the quartet and "The Beatitudes." Franck knew little about the great polyphonic works of the sixteenth century, and he was not well grounded in the principles of Gregorian song. Furthermore, when he was appointed organist of Ste. Clotilde, the parish was not rich. Collections at the service were of great importance and the clergy counted on the organist to furnish attractive, brilliant music. Franck, obliged to compose all the necessary music for festivals, wrote for the occasion and in haste.

The great creative period of Franck was the third. He was then sure of himself. He was through with experimenting. When he stood on the threshold of his fiftieth year he had the knowledge and the will; he had ardent faith and youthful enthusiasm.

Mr. d'Indy says little about Franck's operas and symphonic poems. The former are less dramatic than his oratorios. Franck's genius was not in any way theatrical. It is more surprising that Mr. d'Indy passes over with only a line of general praise the superb piano quintet of which Mr. Charles Martin Loeffler finely said: "When everything has been discussed and disputed, let every musician retire with the score of Franck's quintet, and soulless must he be that does not exclaim: 'Holy, Holy, Holy!' at such music." Nor does Mr. d'Indy have much to say about the symphony. He dwells on the quartet, the organ chorals, and "The Beatitudes." He admits the weakness of the music given to Satan and the hellish host in the last named work; he would not be offended if one were to complain of certain monotonous pages, or even sections; but he finds it, on the whole, a rare masterpiece, an epic that has the requisite and classic condi-

tions—unity, grandeur, a subject of abundant interest. He describes the oratorio as “the expected work of the end of the nineteenth century, a work which, in spite of some inevitable weaknesses (sometimes good Homer nods), will remain a superb temple solidly built on the traditional foundations of faith and music, rising above the tumult of the world in fervent prayer toward heaven.”

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As teacher of the organ at the Conservatory, Franck naturally had many pupils, who, now that Franck is honored, are glad to call him their guide, philosopher, friend. Mr. d’Indy tells us that while Franck was alive and viewed with suspicion, if not absolute dislike, by his colleagues at the Conservatory, some of these pupils denied him with the eagerness of Peter. The organ pupils, influenced greatly by Franck, were Pierne, Chapuis, Dallier, Marty, Vidal, the late Samuel Rousseau and others. He influenced in a measure his colleagues in the National Society of Music, Chabrier, Fauré, Dukas, Guilmant and certain interpreters as Ysaye and Parent. His most intimate pupils, his true disciples, were as follows: First, Cahen, Coquard, Duparc; then the cavalry officer, Alexis de Castillon; after 1872, d’Indy, Camille Benoit, Augusta Holmès, Chausson, de Wailly, Kunkelmann, de Bréville, de Serres, Ropartz, Vallin, Bordès, and the lamented young Lekeu. De Castillon, Chausson, Lekeu, probably the most talented with the exception of d’Indy, are dead.

Mr. d’Indy discusses Franck’s methods as a teacher at considerable length. He lays much stress on Franck’s ability to discover the true individuality of a pupil and then to develop his peculiar talent. The chapter is one of extreme interest. Whether it were worth while for the writer to attack the Paris Conservatory, its methods and its teachers, is another question. Mr. d’Indy is at the head of the *Schola Cantorum*. Remembering how Franck was misunderstood or slighted by the officers of the Conservatory and by those of the Government; zealous for his own school, and believing that it is making for true musical righteousness, it was easy for him to take up the weapons of in-

dignation and sarcasm. Hence the pleasure, no doubt, that he found in giving to certain musicians of his own period what the French call *petits coups de patte*, or in our coarser English “roasts.” Mr. d’Indy was highly enraged against Captain Dreyfus; no doubt he is still unconvinced of his innocence; but in a life of Franck it is hardly necessary for him to inveigh against the “monstrous *j’accuse*” of Zola, contrasting it with the “*j’aime*” of the composer. In speaking of music for the piano after Beethoven’s death, Mr. d’Indy discusses the music of Schumann and Liszt; he does not mention Chopin’s name, yet he insists that the music written for the piano alone had degenerated.

The reader may well regret that Mr. d’Indy went out of his way to attack the living and the dead; as, when he describes Gounod leaving the concert-hall of the Conservatory after the first performance of Franck’s symphony, surrounded by thurifers of each sex, and saying pontifically that the symphony was “the affirmation of impotence pushed to dogma.” Perhaps Gounod made the speech; perhaps it was only attributed to him. Some of Franck’s disciples are happiest when recounting the legend of his martyrdom; yet the composer as one unappreciated by colleagues and critics is in line with Mozart, Beethoven, Schubert, Schumann, Wagner. The immediate acceptance of a composer’s work is a sorry argument for its long life and abiding glory.

On the whole, this life of Franck is a discriminative and illuminative study. It is a book of good faith, as Montaigne said of his essays. Seldom has the life of a great musician been written by a composer of Mr. d’Indy’s calibre. Seldom is any biography written with a like knowledge, conviction, gusto. Mr. d’Indy, who may justly be ranked among the few great composers now living, has raised a noble monument in honor of his dearly beloved teacher and friend. In raising this monument, he has honored himself. This life of Franck is one of d’Indy’s masterpieces.

New Books on Music.

Clara Schumann. Ein Künstlerleben nach Tagebüchern und Briefen. Von Berthold Litzmann, Zweiter Band. Ehejahre, 1840-1856. 8vo. Pp. 416. Leipzig and New York: Breitkopf & Härtel.

A very interesting contribution to Schumann literature in this fiftieth year after his tragic and untimely death, is the second volume of Professor Berthold Litzmann's biography of Clara Schumann. It has been slow in coming—the first volume appeared some three years ago—and Professor Litzmann apologizes for it, also for the fact that he will have to take a third volume to finish his work, for this second volume only continues the story through Clara Schumann's married life, and leaves forty years of her later career still to be covered. This extension of his plan is accounted for by the fact that it is really a double biography and must necessarily cover in these years Schumann's life, as well as his wife's.

It is the period of summer sunshine and rain, of ripening powers, of the early approach of autumnal darkness and night, through the oncoming of the madness that destroyed the composer's powers and finally ended his life prematurely. The despair and yet the courage of the wife, the distressing circumstances that attended her husband's mental failure, make the period one of almost unrelieved sadness.

In this, as in his previous volume, the biographer has had the inestimable advantage of access to the diaries kept by Frau Schumann and her husband that have not been utilized for this purpose before. No momentous event hitherto unknown in the life of either has been disclosed, but a much clearer view of the many minor joys and sorrows that affected them, and especially of the oncoming of Schumann's illness, is gained than has hitherto been vouchsafed. No such intimate relations with them has before now been possible as those in which the reader of this biography is put.

These diaries were kept by the two in one book that Schumann presented to his wife on the day of their marriage; a book in which each was to write for a week, alternating with the other. They were to put down all that touched their married life, their desires and hopes, the requests they had to make of each other, criticisms of their artistic doings, char-

acter sketches of artists they met. There is much that is interesting, amusing, touching in this self-disclosure; but the chief impression is a tragic one, through the constant recurrence of records of physical disability and mental gloom that came upon Schumann, the interruption they made in his work, the burden they put on his wife. The picture differs largely in its color from that generally painted of the golden days of unalloyed happiness that the couple are supposed to have enjoyed in the years immediately following their marriage. Clara was urged to renew her public career largely through the necessity of adding to her husband's income; they even thought for a brief time in 1842 of a journey together to America, for the purpose that has attracted other artists here, to "get rich quick." The problems of the partings of the two were perplexing; there was anxiety for the daily bread.

Their removal to Dresden, then to Düsseldorf brought many vexations, smaller worries and greater troubles. The story of these is, in fact, rather depressing. The devotion of the wife is brought clearly to view in these pages, through all her anxieties; and even the hurt that her husband not infrequently gave her through his caustic criticism of her playing, at times, too, when the public was most enthusiastic. There are some interesting glimpses of other musicians and of the views the couple held of them. They were divided about Berlioz, who heard Schumann's quintet and two of his quartets, and had not much to say in their favor; whereupon Clara writes: "He is cold, unsympathetic, grim. Not an artist such as I love. Robert thinks differently and has quite taken him to his heart, which I cannot understand."

Schumann's opinion of Wagner is well known, but an entry in the book (1846) emphasizes it: "He possesses an enormous 'gift of gab,' is full of overwhelming ideas; you can't listen to him long. He wished to explain to the public Beethoven's Ninth Symphony, which is to be given on Palm Sunday, by means of a kind of programme with quotations from Goethe's 'Faust.' I could not agree with him." We are reminded of Hanslick's amusing anecdote of this very time, when Wagner in a conversation with him spoke of Schumann as a man with whom he was on friendly terms, but hard to get along with—"he never

said anything." The next day he had a conversation with Schumann about Wagner: Wagner was an impossible person; certainly a brilliant man, but he could not get along with him—"he talked all the time!"

Liszt appears here several times, but much sympathy with one so diametrically opposed to both the Schumanns cannot be expected from them. He asked to hear Schumann's D Minor trio on a visit to Dresden, and they gave a party for him, at which he was two hours late. They played the trio and he praised it, but remarked that the quintet was "too Leipzig." Then he played, and Frau Clara gets her revenge by remarking that it was so bad she wanted to leave the room. Finally Liszt had the tactlessness—rather surprising in that seasoned man of the world—to begin praising Meyerbeer at the expense of Mendelssohn. Schumann broke out then: Meyerbeer was a babe compared with Mendelssohn; Liszt had better keep still—and then really did leave the room. Whereupon Liszt remarked to Clara: "Tell your husband that he is the only man in the world from whom I would take such words." Which closes the record of an agreeable evening. "Liszt at the piano," writes Clara, "when he is animated, gives a glimpse of a genius, but only a glimpse. No more music, but like a demoniac roaring."

How sharp Frau Clara could be on occasion—and it may be surmised that people she did not like or approve of had very short shrift from her—is shown by her reply to Félicien David. To the French composer, when he was in Vienna, she had sent her autograph album to write in. What he wrote was highly complimentary, but perhaps a bit patronizing, as of one whose place in the artistic world he did not fully realize. For this she sent him this charming acknowledgment:

"Mme. Schumann, not having asked for a testimonial in her album, thanks M. David for his good will, and begs him to accept the assurance of her perfect esteem."

The details of Schumann's life include more and more the manifestations of his oncoming collapse, and the anxieties of his wife; yet she was unconscious, till the very end, of their real significance. Nor does she see in the compositions any falling off of creative power. Her loyalty of judgment is pathetic. All the

troubles which in Dresden and still more in Düsseldorf, arose from his incompetency as a conductor were for her the result of mean intrigue and calculating hostility. There are many interesting details about the friendship of Joachim and the coming of Brahms that so stirred Schumann's last days; and there is a fully detailed account of the long tragedy of his end.

Obituary.

ALEXANDER LUIGINI, conductor of the Opera Comique in Paris, died there on July 30. He was highly considered in the French capital as an orchestral and operatic director, and a capital musician. He was born at Lyons on March 9, 1850, though of Italian ancestry. His father was a musician and gave him his first instruction, then sent him to the Conservatoire in Paris, where he studied the violin with Massart. In 1869 he returned to Lyons, where he became first violin at the opera, and finally in 1877 conductor. There he remained for twenty years in tremendous activity, being not only conductor, but professor of harmony and composition at the Conservatory in Lyons, later professor of the opera class; and at the same time established a series of concerts, and published a number of compositions. A series of ballets by him were produced at his opera house, and an opera comique, "Les Caprices de Margot." In 1897 Luigini was summoned by Carvalho to the Opera Comique in Paris. For one season, that of 1903, he left it to conduct the Isola brothers' opera season at the Gaite; but soon returned to the Opera Comique, where he remained till his death.

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FELIX DREYSCHOCK, one of the well known pianists of recent times, died in Berlin on August 1, aged forty-five years. He was the son of a former concert master of the Gewandhaus in Leipzig, Raimund Dreyschock, and was born in that city in 1861. He was the nephew of the once famous pianist Alexander Dreyschock, of whom Heine made his witticism that he played not like one pianist, but like "drei Schock Pianisten." Felix Dreyschock composed a number of pianoforte pieces.

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GEORG RAUCHENECKER, a composer and conductor of some talent and prominence in Germany, died in Elberfeld in July. He was born at Munich in 1844, studied under Lachner and others in Munich, and in 1860 became violinist at the opera in Lyons, in 1862 at Aix, and then at a number of other places, till in 1884 he became conductor of the Philharmonic Orchestra in Berlin. Since then he had been conductor in Barmen and Elberfeld.

Foreign Notes.

The Festival performances have, as usual, attracted very large audiences, and indeed it was announced before they began that all seats were sold out. The weather has been most oppressively hot. The series began on July 22 with "Tristan," with **BAYREUTH** Frau Wittich as Isolde, who is praised, and Dr. Von Barry as Tristan, who is blamed. Walter Soomer, from Leipzig, is hailed as a coming man in Kurwenal; he is declared, indeed, to be one of the best singers heard in Bayreuth in twenty years. Two cycles of the "Ring" have been given. The "Rheingold" was praised especially for its realistic effects. In "Parsifal" a new set of scenery was used; but it is difficult to make out that a deep impression was created by many of the singers.

It is chronicled that the German Emperor sent a telegram of congratulation to Frau Cosima Wagner at the opening of the Bayreuth Festival this year,—the thirtieth anniversary of its existence. This, it is said, is the first time that the Emperor has taken notice officially of the Festival.

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The Comic Opera has announced some interesting novelties and revivals for its next season. Rubinstein's "Damon" and Charpentier's "Louise" are among them. There will be also Frederick Delius' new opera, "Romeo and Juliet in the **BERLIN** Village," and Massenet's "Le Jongleur de Notre Dame."

How low the summer opera in Berlin has fallen is indicated by the fact that performances of Rossini's "Barber of Seville" have recently been given in the Theater des Westens by a troupe of children from 9 to 15 years old. As it takes the best powers of mature and skilful singers truly to represent Rossini's masterpiece, and even they often fail, it can only be a sensational kind of speculation that can bring forward such a children's show of it. We can only imagine the lofty scorn and indignation with which Americans would be chastised if this performance were given in New York instead of in Berlin.

Leo Blech, conductor at the opera in Prague, has been appointed to take the place at the Berlin Royal Opera of Dr. Karl Muck, who will spend next season conducting the Boston Symphony Orchestra. Professor Schlar of Wiesbaden has also been chosen for the same position. From this the Berlin newspapers are conjecturing that Dr. Muck is likely to stay in

Boston after the expiration of his one year's leave of absence. Leo Blech is more widely known as a composer than as a conductor; several of his operas have had an extended popularity in Germany.

It is announced that Richard Burmeister, the pianist, will remove from Dresden and take up his abode in Berlin. Mr. Burmeister, who has been spending the summer in this country, is well known here from the years he taught in New York and previously in Baltimore. About three years ago he left New York to become professor of the piano in the Dresden Conservatory.

A Handel festival will be held in Berlin on October 25 to 28. "Israel in Egypt" will be given under Siegfried Och's direction, "St. Cecilia's Ode" under Joachim, "Belshazzar" under Georg Schumann. Still more interesting will be the instrumental works, some of them seldom heard: the organ concerto in G minor, the overture to "Agrippina," the Concerto Grosso in B minor, a sonata for two oboes, one for viola da gamba, one for violin, one for flute, violin and harpsichord, and several harpsichord solos. Arias from "Rinaldo" and "Hercules," and several duets will be sung. Among the singers will be Bella Alten of the Metropolitan Opera House, and Putnam Griswold, the American basso, who is a member of the Royal Berlin Opera.

It appears that the report of the blindness of Professor Emmanuel Wirth, of the Joachim Quartet, was exaggerated. He will probably be able to see with one, and perhaps both eyes, and will not have to give up his artistic activity.

Conrad Ansorge, who was for some time a pianist resident in New York, and has since then been the centre of a small but curiously intense cult in Germany, has arranged for a series of concerts in Brazil. He has already begun them, and is expected to return to Berlin by the beginning of November.

Emil Greder, the baritone, who for the last two years was a member of the Metropolitan Opera Company, has been made stage manager of the Lessing Theatre in Berlin, where he will also appear upon occasion as buffo singer.

A posthumous work by Brahms is announced for speedy publication in German. It is that sonata in three movements which readers of his biography will remember seeing mentioned, written in collaboration with Schumann and his pupil, Albert Dietrich, in the year 1853. That was the year that Schumann took up his critical pen, long disused, to write this famous article, "Neue Bahnen," heralding the coming of a new power in music in the person

of Johannes Brahms. The sonata was completed by these three friends, who then sent it to Joachim, in remembrance of a visit which he had made to Schumann in Dusseldorf. It is said that it is in accordance with a vow of the famous violinist that the work has not hitherto been published.

Besides the publication of posthumous musical works of Brahms, which has been announced, there will be issued this fall an important series of the master's letters. A beginning will be made with his correspondence with the composer Herzogenberg and his wife. Later will appear letters addressed to Joseph Joachim, and many others will follow.

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For the coming season at the Theatre de la Monnaie, some interesting novelties are in preparation. The list goes to put the Monnaie among the most progressive houses in Europe. In it

BRUSSELS are Smetana's "Bartered Bride,"

Debussy's "Pelleas et Melisande," Berlioz's "Les Troyens," Massenet's new "Ariane," probably Messager's "Madame Chrysantheme" and Strauss' "Salome."

An interesting experiment in the revival of old operas comiques will be undertaken at the Theatre Moliere. Among the works selected are "Les Mousquetaires de la Reine," "Le Domino Noir," "Le Pre aux Clercs," "Fra Diavolo," "Le Caid," etc.

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The famous opera house of Milan, La Scala, is in a precarious financial situation. At the close of next season will expire the five years' agreement by which a committee of rich box holders carried on the opera. At present the season, which

ITALY lasts four months, brings in an income of 600,000 francs, against an expenditure of 1,000,000 francs. The committee has gotten tired of meeting the deficit of 400,000 francs, and upon its demand the city voted a subvention to the undertaking. An annual appropriation of \$15,000 has been promised.

Puccini has informed his friends that he has chosen a subject for a new opera on which he is now at work. It is a libretto by Maurice Vaucaire, based on Pierre Louys' novel, "La Femme et Le Pantin." It is said to be in many ways an interesting pendant to "Madama Butterfly"; for here it is the man who remains steadfast in his love, in spite of the cruelties and infidelities of the woman. Some weeks ago, while Puccini was in London, he received a telegram from Gabriele d'Annunzio, saying that he had a splendid subject for a libretto;

and Puccini went straight to Italy to meet him. But the meeting was fruitless. Another report has it that Puccini is engaged in making an opera of "Cyrano de Bergerac."

Giovanni Sgambati, in Rome, has finished a new "Requiem" that will be performed this autumn in Mainz and Cologne.

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The promenade concerts began at Queen's Hall on August 18, and will continue till October 26, under the direction of Henry J. Wood. A large number of novelties is promised, among them many

by British musicians. Granville Bantock, Josef Holbrooke, Vaughn Williams, Norman O'Neill, J. H. Foulds and George Halford are of the number. Several Russian works by Liadoff, Moussorgsky, Gliere, Arensky and Borodine, together with one by Sibelius, are to be given.

The Moody-Manners English Opera Company have selected, strangely enough, the latter part of July and the whole of August for a season in London at the Lyric Theatre. There is thus absolutely no recess in London music; for by this engagement the interval between the regular spring season and the beginning of the promenade concerts is bridged over.

The San Carlo Opera Company of Naples,—which Mr. Henry Russell has come forward to say is not the company with which he is to make an American tour—will begin a season of about fifty performances at Covent Garden in October.

A memoir of Manuel Garcia should prove of considerable historic value as well as interest, more especially if the recently-deceased centenarian left behind him any written reminiscences. One such memoir has been undertaken by Mr. Sterling Mackinlay, for years a pupil of Garcia, who will be grateful for any information likely to be useful.

Still another series of opera has been arranged for London—a winter season of German opera to begin in January. The Wagner repertory, "Fidelio," "Der Freischutz," "The Bartered Bride," will be given. Ernest Van Dyck, the erstwhile tenor, will manage this venture, and Mottl and Dr. Viotta of Amsterdam will share the conducting. The orchestra will be the London Symphony Orchestra.

The complete programme of the Festival of the Three Choirs, which is to take place at Hereford in September, has now been issued. On September 11 "Elijah" will be sung in the morning, and Dr. Walford Davies' new choral symphony, "Lift Up Your

Hearts," and Sir Edward Elgar's "Dream of Gerontius," are in the evening programme. The following day is to be devoted to Bach's B minor Mass, Sir Hubert Parry's new work, a Psalm for the Poor, entitled "The Soul's Ransom," Brahms' Third Symphony, and the "Parsifal" prelude, while Elgar is again to the fore on Thursday, September 13, when "The Apostles" figures in the morning scheme, the evening being devoted to Berlioz's "Te Deum" and Mendelssohn's "Hymn of Praise." The festival will close on Friday with "Messiah" in the morning and a miscellaneous concert in the evening.

It was reported that Felix Mottl would accept the musical direction of the German opera planned for London next season. But the general musical director of the Court of Munich has declined to entertain any of the propositions made to him on behalf of Mr. Van Dyck's enterprise.

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The Grand Opera will open the season with Massenet's new opera, "Ariane." Other novelties announced are a two-act opera by Paul Vidal, "Midas," and the same composer's "La Fille de Ramses." Now, Paul Vidal is the newly appointed conductor of the Grand Opera, succeeding Taffanel. It seems that he is making hay while the sun shines.

A new opera by Vincent d'Indy is announced for production next season at the Opera Comique. It is entitled "Phædra et Hippolyte," and the book is by Jules Bois.

Not much has been disclosed of M. Carre's plans for the season at the Opera Comique. The only things said to be settled are the productions of "La Lepreuse," by Henry Bataille and Sylvio Lazzari, in December; "Barbe Bleue," by Maeterlinck and Paul Dukas, and "Le Songe d'une nuit d'Automne," by d'Annunzio and Torre d'Alfina. For the last named special engagements have been made of Georgette Leblanc and Felia Lievinne.

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A third collected edition of Beethoven's complete correspondence is announced, in addition to the two mentioned in the last issue of THE REVIEW. This is to be edited by Dr. Theodor Frimmel, of Vienna.

Dr. Frimmel is known as a zealous student of the biography of Beethoven, and has published a volume of studies relating to various phases of his activity. It does seem, however, as if three different collections of the same thing, Beethoven's letters, were a superfluity, and as if the three editors, Kalischer, Prelinger and Frimmel, ought to "get together," in

some way or another, and pool their issues in a single edition, that would be all the better, and better than any three editions.

The Vienna Opera announces four new operas for the coming season: Camille Erlanger's "Der Polnische Jude," Max Schillings' "Moloch," Humperdinck's "Heirath Wider Willen," an opera by Zemlinski, "Der Trauerzug," and the pantomime ballet, "Pierrot's Hochzeit."

Goldmark, in a recent interview, declared that he was in the full tide of work on his new opera, "A Winter's Tale," to which he is devoting himself with great enthusiasm. The opera is to have three acts, of which the first two are finished. He believes the first act, in the king's court, to be the most dramatically exciting scene he has ever composed. The second act is in strong contrast with this, full of merriment and popular humor. The opera has two long and independent orchestral pieces: an overture and a prelude to the second act,—of strongly contrasted character in the form of variations on the merry final chorus of this act. The third act it is Goldmark's intention to finish at Gmunden, where he will spend the summer, and in the autumn will betake himself to the long task of completing the instrumentation and the preparation of a piano arrangement. He does not think the first performance can be given before the autumn of 1907, and it will be in Budapesth.

At Cambridge, Dr. Mann, who attempted an exact reproduction of an 18th century performance of Handel's "Messiah," came very near to the mark, so far as the letter of the Foundling lists was concerned; the parts for organ and harpsichord—for the latter a pianoforte was substituted—were, according to the custom of the time, left unwritten. Dr. E. W. Naylor, organist of Emmanuel College, Cambridge, and Dr. A. W. Wilson, organist of Ely Cathedral, officiated ably at the pianoforte and organ respectively. But of course it will be easily understood that they had to keep within modest limits; what Handel, with his genius and his conception of his own work made of those parts, it is scarcely possible to conceive. The soloists were Miss Kate Cherry, Miss Edith Nutter, and Messrs. J. Reed and J. E. Farrington. The main interest, however, centered in the small choir of twenty-four voices. Thanks to the goodwill of the singers and the Handelian enthusiasm of Dr. Mann the choruses were admirably sung, with point, freshness and intelligence. The orchestra consisted of twenty strings, four oboes, four bassoons, one trumpet, two horns and drums. Thus the instrumentalists outnumbered the chorus singers, whereas nowadays the reverse is the case. The effects of the orchestral parts were most interesting: Handel knew the value of contrasts and, after the manner of his time, obtained them. His coloring, too, showed the hand of a master. In conclusion, Dr. Mann may be warmly congratulated on the result of his experiment.

The Study of the Appreciation of Music.

Edited by THOMAS WHITNEY SURETTE.*

The preceding articles in this department have dealt with the problem suggested by the general title. It now seems desirable to present a study of some typical work by one of the great composers in order that the principles we have been advocating may be made clear to the reader. The study of Beethoven's Fifth Symphony that follows is not intended for actual use in schools, but is presented to show our readers what is meant by "The Study of the Appreciation of Music." We select this particular work because of its being more generally known than any other symphony, and because it is a particularly interesting piece of music from every point of view.

The Editor intends, in subsequent issues of THE REVIEW, to present a cumulative series of studies, as indicated in the initial article published in the July number.

A Study of Beethoven's Fifth Symphony.

Before proceeding to the discussion of this great work, it is necessary to refer to the general plan of the symphony as embodied in the works of Haydn and Mozart. The G Minor Symphony of Mozart, for example, is æsthetically far removed from the Fifth Symphony of Beethoven. Mozart's themes are essentially lyric, and their purpose is to be beautiful; they have that balance and proportion, that exquisite sense of beauty which almost always characterizes his music. They are idealistic, not realistic; they never trench on the terrible or the grotesque; they have no ulterior purpose, but are merely themes; they require no translating into terms of human emotions, but seem, almost like natural objects of beauty, "untainted by thought."

This idealistic style abjures all poignant dissonances, all sudden and *dramatic changes of time or rhythm, all excentricities; the general effect, therefore, is of a placid and almost superhuman beauty. The struggling human soul, with its many imperfections, is not mirrored.

The first theme of the first movement of Mozart's G Minor Symphony is as follows:

*The passage in the last movement of the G minor symphony at the beginning of the development section (111-119) is one of the most striking to be found in Mozart's instrumental works; it is almost melo-dramatic. (Numbers in parentheses always refer to the measures of the music in consecutive order, any partial measure at the beginning being counted as one.)

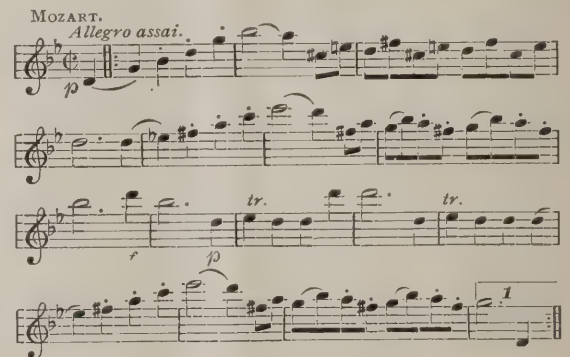


This theme is as perfectly balanced as a fine line of lyric poetry; it does not deeply stir our emotions, but does satisfy our sense of beauty; we feel that its *raison d'être* is to be beautiful—

if eyes were made for seeing,
Then beauty is its own excuse for being.

An examination of the themes of the various movements of this symphony will reveal the same purpose. The first theme of the last movement is a particularly good example of the æsthetic nature of Mozart's melodies, and the contrast between them and the themes of Beethoven has been aptly illustrated by *Parry.

The two themes are as follows:



The similarity of the first phrase of these two themes will be noted; their continuations are in marked contrast. Mozart's theme is *naïve*, compared with that of Beethoven. Mozart balances his first phrase (1-3) by a contrasting phrase (3-5), and then repeats the

*In "The Evolution of the Art of Music," pp. 263-4.

melodic scheme of the whole section (1-5) on a different *harmonic basis (5-9); the second period (9-17) begins with a new phrase (9-13), which is followed in turn by the final section of the first period. Beethoven, on the contrary, takes the salient phrase of his theme (2) and pushes it home with greater and great stress, until he reaches a climax (8). The question of perfect balance does not hamper the idea. We feel that this theme has a kind of logic in it—that the composer here desires to force his idea upon us even at a sacrifice of pure beauty.

Beethoven's Fifth Symphony is based on the structural plan of the Mozart symphony, with enlargements that will be referred to later. That plan comprises the following:

1. Fast movement in "Sonata form."
2. Slow movement.
3. Minuet.
4. Fast movement; Rondo or *"Sonata form."

The first movement followed the plan given below. This three-part form contained the Exposition,—i. e., the statement of the themes or subject matter of the movement—the Development section, or Free Fantasia, and the Recapitulation.

A.	B.
Theme I.	Development
Interlude or Transition.	Section or Free Fantasia.
Theme II. in related key.	Plurality of Harmony.
Coda.	
Quality of Harmony.	

A.
 Repetition of first A, but with Theme II. in same key as Theme I.
 Coda, more extended than before.
 Unity of Harmony.

I. **Allegro con brio*.

If the reader will now keep before himself the plan of a first movement given in the foregoing he will have no difficulty in getting a comprehensive view of this movement as a whole. Let him mark his music to correspond:—

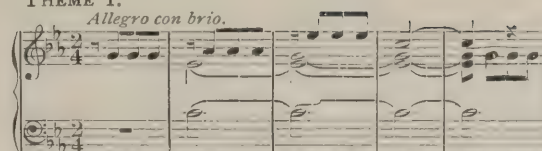
A. (1-124);—the first five measures are introductory; B. (125-252)—the development section; A. (253-502). The themes are as follows:—

*i. e. using the same or similar melodic phrase, but against a different harmony.

*This term is used to describe the form commonly employed in first movements of sonatas and symphonies; it does not refer to the form of the symphony as a whole.

**Allegro* (It.): fast. *Con brio*: with spirit. Terms like *allegro* have come to be used also as titles, as the "*Allegro*" of a Beethoven sonata, etc.

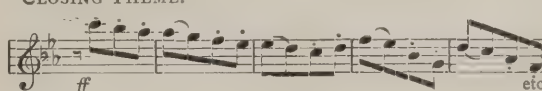
THEME I.



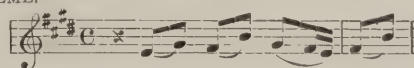
THEME II.



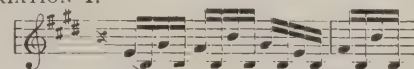
CLOSING THEME.



THEME.



VARIATION I.



*Symphony No. 5, in C minor, Opus 67. Composed between 1805 and 1808. First performance, Vienna, Dec. 22, 1808. Published in score, 1826.

These three themes constitute the musical material out of which this movement is constructed. There are no purely perfunctory passages, no unmeaning chord passages to announce the beginnings and ends of the various parts of the work as was often the case in the Haydn and Mozart symphony. Here everything bears on the subject matter; there are no digressions, there is no "clatter of dishes at the royal banquet."

When we turn to that more important element, the content of this movement, we are at once struck by the incisiveness of the first theme, and the absence in it of the lyric element. Here is no carefully moulded form, no pleasing contour; beauty is no longer its sole aim, for we recognise here an element as of the terrible; here human passions sway the soul. The introductory phrases given out in unison by all the strings and the clarinets have a rude

*This work is published in full score, for pianoforte solo, four hands, and eight hands (two pianos), in Peters' edition. All of the above forms are inexpensive. For a full account of the circumstances under which this symphony was composed, and of the genesis of its themes, the reader should consult "Beethoven and his Nine Symphonies," Novello & Co.

and wild fury in them, and the quiet of the theme itself is interrupted (18) by an outburst from the whole orchestra; and, again, before the theme can continue, the unison passage is repeated (22) with even greater intensity. This is not the language of conventional society; these are not mincing terms of speech; here we get, as it were, elemental forces, breaking through the shell of social and artistic convention; we feel, in listening to this theme, that we are face to face with reality. This phase of Beethoven's genius is a familiar one; he is continually asserting the right to be himself, and continually fighting against conventional modes of speech. Yet his genius is always constructive; he accepts the good in old tradition and discards the bad. He occasionally indulges in experiments in structure—*e. g.*, the last movements of the first pianoforte sonata and of the "Eroica" symphony—but, in the main, his works are a natural evolution from those of his predecessors.

The second theme is feminine, and is contrasted in mood and manner with the first, whereas with Haydn and Mozart this was often not the case. The closeness with which the texture of this movement is woven is illustrated by the bass notes accompanying this theme, which notes contain the rhythm of the first theme. The passage that ushers in the second theme (59-62) should be noted for its abruptness and dramatic sense. The element of the unexpected enters in here; the phrase in the horns gives the impression of a continuation of theme 1, only to die away as the lovely new melody enters. This is a favorite device of novelists and dramatists to throw into relief some particularly tender episode. Music just prior to Beethoven had been dominated to a considerable extent by conventional ideas, and such revolutionary outbursts as occur in this movement were like rude shocks to the be-wigged and be-powdered Viennese who were then the chief patrons of music. People expected certain formalities in music, just as they did in manners, and a violation of either convention seemed to them uncouth.

The closing theme (95) tumbles headlong from the upper to the lower range of the violins and contains in its first three notes a faint suggestion of the rhythm of the first theme; æsthetically, it serves to relieve for a

moment what might otherwise be a too great insistence on the chief subject of the movement, the first four notes of which have persisted steadily from the beginning.

The development section (125) is entirely based on fragments of theme 1. This is the portion of a symphonic movement that is to some listeners often a mere confused series of sounds. It corresponds, in a measure, to the plot of a novel; in it the subjects (themes) are transformed, parts of them are detached and changed by new harmonization and new **motifs* are borne out of the theme.

A fine example of this process may be observed at (179-195), where the short phrase (59) that ushers in the second theme is a part of two large patterns, while two notes from the same short phrase becomes **afterwards* (195-228) a long passage of great significance—a kind of cessation of the turmoil, chords answering each other from different parts of the orchestra, and gradually dying away into a faint echo. Detached from the context, this passage would be meaningless; its derivation, its æsthetic purpose in relation to what precedes it, and the great ***outburst* that follows it make it one of the most significant passages in the symphony. Who, in listening to this mysterious and ethereal harmony, can cry out for melody? Who can ask that a symphony shall be a series of tunes? The very essence of a fine melody is the quality that limits it. It is a perfect, indestructible thing; it contains no potentialities beyond itself; while out of this two-measure phrase comes the passage by means of which Beethoven transports us out of the domain of the actual into the charmed land of the imagination, and fills our hearts with terror or with peace.

The whole development section contains (outside the passage referred to above) constant reference in one form or another to the first theme; this is the plan pursued by Mozart in the first and last movements of his G minor symphony.

The third part of the movement—the recapitulation—begins at (253), and introduces a pathetic and tender passage for oboe solo (208) following a loud chord from the whole orchestra. The second theme (307) is in the

**Motif*, a characteristic phrase, or part of a theme.

**Compare* (196-199) with (60-61).

***Note* the empty fifth (231).

major key, as is the closing theme (347). The passage just preceding the Coda (347-372) should be compared with that at (95-124); the two endings are alike, but the second leads into a long extension of the Coda, containing many new and interesting features, such as the passage at (397-422), when the bassoons, violas and 'cellos give out a familiar short phrase and afterwards (407) repeat it twice as fast. A new theme (in contrary motion) is evolved at (422) and becomes the subject of an antiphonal passage between *wood-wind and strings.

Finally follow (476) two majestic and terrible proclamations of the chief theme with a pause at the end of each, during which the kettle-drum rolls its thunder. Then the first phrase of theme 1 is given out twice very softly, after which the movement rushes to its close.

We suppose that the reader has access to the printed music of this symphony, and that he has actually heard, while studying this article, the sounds produced through a pianoforte version or by means of a mechanical piano player. With these means at his disposal he should now be able to get the movement into focus; for, while one cannot take in a piece of music as a picture is taken in by the eye, it is possible, nevertheless, to get the various parts of a symphonic movement into their proper relationships, and understand the bearing of each detail on the whole work.

For, while we do not wish to lay too great stress on the formal element in this piece of music, and while we realize that the form is a kind of mould into which the thought is poured, we also believe that an appreciation of the relationships between the various parts is a necessary adjunct to a complete appreciation of the whole, and if we lay considerable stress on these relationships it is because the power of following the transformations of themes is little cultivated in the average listener. In reading or in conversation we pass from one phase of a subject to another with perfect ease because of the familiar association of ideas and the habit of co-ordinating them, but in music, even a slight change in subject matter, a slight branching from the main topic, leaves many persons entirely at sea.

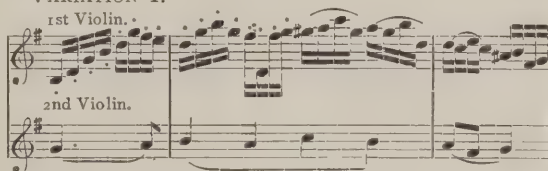
*Wood-wind: flutes, oboes, clarinets and bassoons. Strings: violins (1st and 2nd), violas, violoncellos and basses.

II. **Andante con moto.*

The slow movement of the fifth symphony, one of the best known and best loved of Beethoven's compositions, is an interesting example of a form that dates back to primitive times, when itinerant performers embellished popular tunes with all kinds of fanciful ornamentation. The Variation form has been a favorite one with composers from Couperin to Brahms, and has been equally popular with listeners because it is usually an easy form of music to comprehend. For those of our readers who have access to a musical library we recommend an examination of one of Couperin's **Ordres*, Handel's "Harmonius Blacksmith," Haydn's variations on the Austrian Hymn in his "Emperor" Quintet, Mozart's pianoforte sonata in A major (first movement) and Beethoven's variations from the pianoforte Sonata Opus 26. Handel varies his theme by breaking it up into its harmonic elements as follows:



VARIATION I.

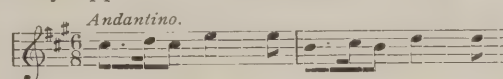


Haydn leaves his melody intact and varies his accompanying parts, and, sometimes (Var. IV.) his harmony, as follows:

VARIATION IV.



Mozart, in his A major Sonata, presents a transformed theme in his variation and more closely approaches the modern manner.



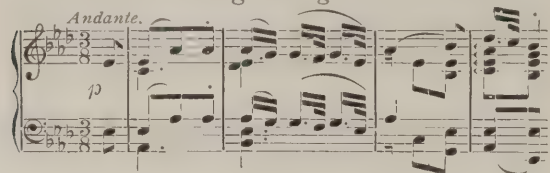
VARIATION I.



**Andante* (It.): slowly. *Con moto*, with movement or motion, slightly modifying the slowness of *andante*.

*Published in cheap edition by Angener & Co.

In Beethoven's Sonata, Op. 26, we find a set of variations in which each is a new creation out of the old. "Composers did not for a long while find out the device of making the same tune or 'theme' appear in different lights, so as to make studies of different aspects of the same story under changing conditions, as in Robert Browning's *Ring and the *Book*.

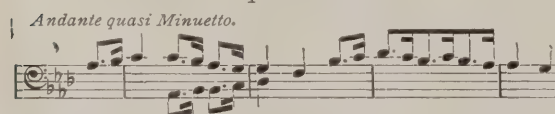


VARIATION I.



This movement is freer in form than any of those referred to in the foregoing; the variations are not separated from each other by full stops, but are continuous, and the whole movement is closely knit. The original sketches for the theme, fortunately preserved in Beethoven's Sketch-book, reveal from what unpromising beginnings his melodies sometimes spring. The first sketch of this theme is as follows:

Andante quasi menuetto.



which may be compared with the completed theme:



For the convenience of readers we will give the numbers of the measures where the different variations of this piece begin.

Theme I., in two parts: a (1-23), b (24-49).

Variation I. (50).

Variation II. (99).

Variation III. (167).

Final statement of theme (186).

Coda (206).

The passage beginning at (186) restates the theme with great clearness, and has the same æsthetic purpose that the return of the themes has in the last section *(A) of "sonata form."

The plan of this movement requires less attention than that of the first movement; there are here fewer detached passages depending for their meaning on their connection with other passages somewhat remotely preceding them. Let us turn at once, therefore, to the music itself.

First of all, we note the absence of purely conventional figures; the accompaniment to the opening theme, for example, consists of isolated notes in the basses, *pizzicato; the theme, itself, is irregular, *i. e.* not strictly strophic, and is full of expressiveness, which is itself enhanced by the alternation of woodwind and strings. The second strain (23) is first heroic and noble, and again (39) tender and supplicating. The first two variations are in entirely different moods from the original and vary in themselves, as when the basses take the theme of the second (115). The two passages, (39-49) and (88-98), are of quite extraordinary beauty, and illustrate the tendency of Beethoven's music towards a wider range of expression through all sorts of *nuances* in harmony and rhythm. One of the most characteristic of these passages occurs after the pause at (124). All the basses have been thundering through the second variation theme—a pause ensues; then the strings throb softly four measures of accompaniment to set off the delightful dialogue between the clarinet and the bassoon, after which the woodwind is entwined in a maze of thirds, up and down, crossing and recrossing until the strings protest in four staccato notes. Here is a page of pure by-play; this is not absolute music in the sense we know it in Mozart; we are in the world of fancy until the great march-like theme brushes away our dreams.

The passage at (159) we have already quoted in a former article; what a delightfully humorous fancy dictated this page! How absolutely transformed the chief theme has become when it enters in the wood-wind (167), and what charm it receives from the complete change of key (171-5).

(To be continued)

*See diagram on page (1225).

*Pizzicato indicates that the strings are to be plucked with the finger; arco that the use of the bow is to be resumed.

TO WILLIAM H. CUMMINGS, ESQ., F.S.A.

SING UNTO THE LORD

ANTHEM FOR HARVEST OR THANKSGIVING

COMPOSED BY

Ps. xcvi. 2; cxlvii. 8; lxxv. 14.

CUTHBERT HARRIS

Mus. B.; F.R.C.O.

Price 12 cents.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Allegro con spirito. ♩ = 120.

ORGAN. *mf Gt. coupd. to Full Sw. cres.*

Ped.

SOPRANO.
Sing, sing, sing un-to the Lord, and praise, . . and

ALTO.
Sing, sing, sing un-to the Lord, and praise, and

TENOR.
Sing, sing, sing un-to the Lord, and praise, . . and

BASS.
Sing, sing, sing un-to the Lord, . . and praise, and

f Gt. to 15th.

praise . . His Name, sing, sing,

praise His Name, sing, sing,

praise His Name, sing, sing,

praise . . His Name, sing, sing,

SING UNTO THE LORD.

sing un-to the Lord, and praise His Name, and praise His Name, and
 sing un-to the Lord, and praise His Name, and praise His Name, and
 sing un-to the Lord, and praise His Name, and praise His Name, and
 sing un-to the Lord, and praise His Name, and praise His Name, and

praise, and praise His Name, . . . be tell - ing of His sal -
 praise . . . His Name, . . . be tell - ing of
 praise, and praise His Name, . . . be tell - ing of . .
 praise, and praise His Name, . . . be tell - ing

- va - tion from day to day, be tell - ing of His sal - va - tion from
 His sal - va - - tion, of His sal - va - tion from
 His . . sal - va - - tion, of His sal - va - tion from
 of His sal - va - - tion, of His sal - va - tion from

mf
mf
mf
mf
mf
senza Ped.

SING UNTO THE LORD.

day to day, sing, sing, sing un-to the

day to day, sing, sing, sing un-to the

day to day, sing, sing, sing un-to the

day to day, sing, sing, sing un-to the

f

Ped.

Lord, and praise, . . . and praise His Name.

Lord, and praise, . . . and praise His Name.

Lord, and praise, . . . and praise His Name.

Lord, and praise, . . . and praise His Name.

rall.

Moderato.

VERSE. *mf* He mak-eth the grass to

VERSE. *mf* He mak-eth the grass to

VERSE. *mf* He mak-eth the grass to

VERSE. *mf* He mak-eth the grass to

Moderato. ♩ = 84.

Sw. with Oboe. p

Ped.

THE NEW MUSIC REVIEW.

SING UNTO THE LORD.

grow up-on the mountains, and herb for the use, the use.. of

grow up-on the mountains, and herb for the use, the use of

grow up-on the mountains, and herb for the use, the use.. of

grow up-on the mountains, and herb for the use of

Oboe. senza Ped.

Oboe. senza Ped.

men, .. He mak-eth the grass to grow up-on the mountains, and herb for the use of

men, .. He mak-eth the grass to grow up-on the mountains, and herb for the use of

men, .. He mak-eth the grass to grow up-on the mountains, and herb for the use of

men, .. He mak-eth the grass to grow up-on the mountains, and herb for the use of

men. The val-leys stand so thick with corn, .. that they shall

men. The val-leys stand so thick with corn, .. that they shall

men. The val-leys stand so thick with corn, .. that they shall

men. The val-leys stand so thick with corn, .. that they shall

p Oboe. Sw. 8 & 4 ft.

senza Ped. soft Ped. 16 ft. to Sw.

SING UNTO THE LORD.

laugh, shall laugh and sing, . . the val - leys stand so thick with corn, that they shall

laugh, shall laugh and sing, . . the val - leys stand so thick with corn,

laugh, shall laugh and sing, . . the val - leys stand so thick with corn,

laugh, shall laugh and sing, . . the val - leys stand so thick with corn,

Solo. *add Oboe.*

laugh . . . and sing, . . shall laugh, shall laugh and sing.

that they shall laugh and sing, . . shall laugh, shall laugh and sing.

that they shall laugh and sing, . . shall laugh, shall laugh and sing.

shall laugh, shall laugh and sing.

mf *rall.* *f* *rall.* *mf* *rall.* *mf* *rall.* *p* *rall.*

senza Ped.

Tempo 1mo.

FULL. *f* Sing,

FULL. *f* Sing,

FULL. *f* Sing,

FULL. *f* Sing,

Senza Ped.

Tempo 1mo.

mf Gt. coupd. to Full Sw. *cres.* *f* Gt. to 15th.

SING UNTO THE LORD.

The musical score is arranged in three systems, each with four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are distributed across the vocal staves.

System 1:

Soprano: sing, sing un-to the Lord, and praise, and praise . . His
Alto: sing, sing un-to the Lord, and praise, and praise His
Tenor: sing, sing un-to the Lord, and praise, and praise His
Bass: sing, sing un-to the Lord, and praise, and praise . . His

System 2:

Soprano: Name, sing, sing, sing un-to the Lord, and
Alto: Name, sing, sing, sing un-to the Lord, and
Tenor: Name, sing, sing, sing un-to the Lord, and
Bass: Name, sing, sing, sing un-to the Lord, and

System 3:

Soprano: praise His Name, and praise His Name, and praise, and praise His
Alto: praise His Name, and praise His Name, and praise . . His
Tenor: praise His Name, and praise His Name, and praise, and praise His
Bass: praise His Name, and praise His Name, and praise, and praise His

SING UNTO THE LORD.

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The tempo/mood is marked *mf* (mezzo-forte). The lyrics for the vocal parts are: "Name, . . . be tell - ing of His sal - va - tion from day to day,". The piano part has a *mf* dynamic. The system concludes with the instruction *senza Ped.* (without pedal).

Second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics for the vocal parts are: "be tell - ing of His sal - va - tion from day to day,". The piano part continues with the same *mf* dynamic. The system concludes with the instruction *Ped.* (pedal).

Third system of the musical score. It features four vocal staves and a grand piano accompaniment. The tempo/mood is marked *f poco accel.* (forte, poco accelerando). The lyrics for the vocal parts are: "sing, sing, sing un-to the Lord, Hal - le - lu - jah,". The piano part also has a *f poco accel.* dynamic. The system concludes with the instruction *cres.* (crescendo).

SING UNTO THE LORD.

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The vocal parts begin with a forte (*ff*) dynamic. The lyrics are: "A - men, sing un-to the Lord, Hal - le - lu - jah, A - men, sing un-to the".

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: "Lord, . . . Hal - le - lu - jah, A - - men. . .". The tempo markings *rall.* and *Adagio.* are indicated above the vocal staves. The piano part includes a section marked *Full Org.* (Full Organ).

News of the American Guild of Organists.

Examinations — A Timely Word.

The comment of the examiners and the committee in charge of examinations for several years has been that, while the candidates played the pieces selected by themselves very well as a rule, the ability to read at sight the other parts of the practical work at the organ was deficient in the majority of cases, and there was an apparent lack in finger and foot dexterity and the necessary mental grasp of the things required.

Care has always been used in making up the examination papers to have the requirements comprehensive and practical, and all general information in regard to preparation the committee has willingly furnished. It would, therefore, seem inexcusable for candidates to present themselves unprepared and unaware of the requisite study, text books and other general details necessary for examination.

In order for the continued maintenance of the standards of musicianship hitherto adhered to by the Guild, it behooves all members, present and prospective, to uphold the rules of the examination and to recognize the advisability of urging organists to more thorough study.

The personal benefit of a certificate of membership in the American Guild of Organists is of manifest value, but sometimes while desiring its possession the candidate is intimidated by a fear of the difficulties of the requirements and of failure, if undertaken. Such a fear should not exist, for the student who works honestly and faithfully in the right direction will acquire the necessary knowledge and should have courage and confidence to take the examination.

The examiners always make due allowance for nervousness.

Each year questions have been asked as to the reason for examination in trio, full score and accompaniment work or the harmonization of melodies at sight. It has been said that the organ or piano score is always printed under the music to be sung, and that there is, therefore, no demand for such playing in practical church work.

Replying to these questions, it is only necessary to say that the reason for many lamentable failures among both men and women

organists is largely a prevalent idea among those of slight technical ability that the organ playing in anthems and offertory solos does not demand much technique, and, having a get-there-quick estimate of musical study, a general disregard prevails for the necessity of any particular or specified work, such as harmony from the soprano as well as from the bass. Modulation to and from all keys, the exhaustive study of cadences, and the grasping together of chords that carry along the musical thought; then, after careful preparation, the study of counterpoint and fugue.

Looking at this work from a teacher's standpoint, we find that pupils do not thoroughly understand the value of triads. Most of the text books give one chapter to each chord and ask the student to practice that chord in many ways, and suggests exercises that can be procured in addition to those given in the chapter (like Hiller's Bases); but, unfortunately, a characteristic haste is too often the habit of the student, and the work is hurried along with only a shadowy idea left of the subject in pursuit.

In regard to the study of counterpoint, it may be safely said that one should study it until it is mastered and understood, so that the voices move easily and naturally before taking up the study of fugue. Counterpoint is of the greatest help in improvising at the organ, and its use marks trained musicianship.

For the examination of May, 1907, a prize of one hundred dollars is offered by a friend of the Guild to the person having the highest marks in the examination for Fellow.

It is of value to the candidates to know that the subject matter of the examination will be of such difficulty and character as to prove the first class musicianship of the successful candidates, with no apologies necessary for work either at or away from the organ.

Therefore every one purposing to take the examination should obtain from the secretary (Mr. Clifford Demarest, Tenafly, New Jersey) a copy of last year's examination papers for Associate or Fellow and become familiar at least with the kind of work necessary for examination.

The warden most earnestly urges all young students and organists to consider this most important step (of examination), believing that each person owes it to himself and herself to qualify for the future, and its demands, by present thorough preparation, and possess themselves of the satisfaction of a certificate of musical knowledge bearing the stamp and endorsement of the American Guild of Organists.

Ecclesiastical Music.

Edited by G. EDWARD STUBBS, M.A., Mus. Doc.

This issue of the New Music Review inaugurates a new department, to be devoted to the subject of Church Music. Opportunities for the interchange of ideas and for discussion will be offered, and every effort will be made to make this column as instructive and interesting as possible. And to further this end the editor will be glad to receive communications and original contributions from clergymen, organists and choirmasters, and others interested in the subject.

This department will not be confined to the interests of any particular religious body; contributions will be welcome from any and all sources, provided they are of distinct value, and touch upon topics of general importance, falling under the head of ecclesiastical music.

Letters containing questions of interest pertaining to sacred music, choir-training, choral ritual, and kindred subjects, are solicited, and will receive due attention.

Communications may be addressed to Dr. G. Edward Stubbs, 21 East 17th Street., N.Y.

The Choral Communion Service.

In both the Anglican Church and its American Branch (Protestant Episcopal), there has been during the past half century a notable return to the musical ritual of the early Elizabethan period, marked not only by the general adoption of the choral system at Morning and Evening Prayer, but more especially by a recognition of the musical character of the Eucharistic Office.

This change began to take effect in England about the year 1834, when the Oxford tracts were in circulation. It did not make itself felt in the Church in the United States until a somewhat later period, owing to the distance which separates us from the mother country, and to the lack of postal and traveling facilities, which, in a general way, retarded educational growth.

As late as 1842 celebrations of the Holy Communion were comparatively rare in this country. Even in Trinity Parish, New York, it was only on certain high festivals, such as Christmas, Easter, Whitsunday, and perhaps on four or five other days that the Communion Service was used, and then it was simply read, either with no music at all, or with very little.

Choral celebrations were unheard of outside of Roman churches, and even the plain read service was so seldom held it is small wonder that people acquired peculiar and untraditional views regarding the Highest Service of the Church.

As far as this country is concerned, it is an easy matter to account for the low condition of church music prior to the latter part of the preceding century. Aside from Puritanical influence, our forefathers had quite enough to attend to in the way of colonization, conquest, aggrandizement, political enlargement, and all that is concerned in the development of a new country, without paying much attention to ecclesiastical art. When progress came it came slowly.

But even in England, at and before the early part of the last century, there was a condition of things which bore some resemblance to what existed here. The music of the Church had fallen to a very low ebb, and the Choral Communion Service was practically non-existent.

In London, as late as the year 1843, there was only one church where the full Communion Service was sung every Sunday. This was a chapel in Margaret Street, Cavendish Square, where there was no particular endowment for the choir, and where the facilities and opportunities for presenting the best choral works were wanting. Nevertheless the musical richness of the Eucharistic Office as sung in this chapel was often quoted as a reproach to the authorities of Westminster Abbey and St. Paul's Cathedral. In neither of the great metropolitan churches was there any attempt made toward the restoration of the ancient choral Communion, notwithstanding the fact that sufficient endowments for the liberal support of the choirs were not wanting.

The subject of this article is such a comprehensive one that for want of space we can do no more than furnish an outline of the more important points in connection with the history of the choral Eucharist.

In the first place it is well for us to remember that the plain reading of the Communion Service was not intended by the compilers of the Prayer Book at the time of the Reformation.

The distinguished theologian, Dr. John Henry Blunt, says in regard to this: "It has been hastily imagined by some in modern days that our great liturgical revisionists of the sixteenth century designed to abolish the immemorial custom of the Church of God, alike in Jewish and Christian times, of saying the Divine Service in some form of solemn musical recitative, and to introduce the unheard-of custom of adopting the ordinary colloquial tone of voice. But such a serious and uncatholic innovation never appears to have entered their heads. The most that can be said of our English Post-Reformation rule on this subject is, that in case of real incapacity on the part of the priest, or other sufficient cause, the ordinary tone of voice *may* be employed; but this only as an exceptional alternative. The *rule* itself remains unchanged, the same as of old.

"The Rubrical directions, 'read,' 'say,' 'sing,' expressed in the old technical language, are substantially what they were before.

"The first of these words, 'legere,' was the most general and comprehensive; merely expressing recitation from a book, without defining the 'modus legendi,' or stating whether the recitation was to be plain or inflected. The usual modes of recitation are expressed in the words 'say' and 'sing,' the former ('dicere') pointing to the simpler, the latter ('cantare') to the more ornate mode. Thus the old 'legere' might signify (and often did) ornate singing; and it might signify (and often did) plain monotone; and it is observable that the words 'say' and 'sing' are often employed interchangeably in the old rubrics, when their specific distinctions do not come into prominence."

We see then that the early liturgiologists had not the slightest intention of discarding the traditional choral system. Strange to say the recent return to the ancient musical usage, on the part of priest and choir, has been chiefly in connection with Morning and Evening Prayer. Now if we examine the origin of the word Eucharist we shall find that it means "a giving of thanks." (Latin, "eucharistia.") Furthermore, if we study the Greek derivation we shall discover that it indicates "joy" and "rejoicing."

The Church teaches us very plainly that if there is any service worthy of being cele-

brated with the greatest possible choral beauty and fullness, it is the Service of Praise and Thanksgiving, known as the Communion.

The writer well remembers that when he was a chorister in a certain New York church, the Communion Service was looked upon as a very dismal and (to a choir boy) dreadful thing. There was no music whatever, most of the congregation used to leave the church after Morning Prayer, and the few that remained to Communion seemed to be afflicted with a profound melancholy!

In the words of a learned writer, the Communion is eminently the "Church's song of praise, accompanying her highest act of Faith. In it she more especially acknowledges the present influences of Christ among His people, and in songs taught her by those angels who glorify Him in heaven, commemorates not only his sacrifice once offered, but the everlasting triumph over death which was its consequence, and that eternal life, which He communicates through the Holy Spirit to the Church, and which, in the full assurance of faith, she here seeks in a more peculiar manner through the ordinance of His own institution.

"This seeking for His special grace being in itself an act of praise and thanksgiving, and of most perfect commemoration, has therefore been from ancient times called the Eucharist.

"And though prayer and confession rightly find their place in the office, yet these are but preparatory acts, and subordinate to that joyful confession of faith, and that expansive voice of hope, which predominate throughout."

In spite of the progress lately made toward a more enlightened view of the Communion Service, in a large majority of the Episcopal churches in New York the custom is to read the service without music every Sunday, and once a month (generally on the first Sunday) to adopt a musical form, which, compared with the preceding Morning Prayer, seems meagre and impoverished.

In searching for a traditional authorization of this kind of service we would have to look for a very long time without finding it.

The history of Eucharistic Music may be divided into three distinct periods:

1st—A period of Revision and Adaptation.

2nd—A period of Decline and Neglect.

3rd—A period of Revival and Restoration.

The first period begins with the year 1550, when Merbecke published the music for the Communion Office in his "Book of Common Prayer Noted." This book may be considered the authoritative source of our ritual music, (not only for the Communion Service, but also for Morning and Evening Prayer) because it is the embodiment of the wishes and intentions of the revisers of the First Prayer Book of Edward the Sixth.

It may be accepted as a standard work on ritual music, by which we may correct whatever errors have arisen, or may arise from time to time, through oral tradition, change, and deterioration.

It contains settings for all the portions of the Communion Service, including the traditional melodies for the priest's part, and affords convincing proof of the mind of the Anglican Church toward the perpetuation of the choral system.

Of equal importance is Tallis' magnificent Communion Service in the Dorian mode, which exemplifies the purest and most exalted style of Anglican ecclesiastical music. Both Merbecke and Tallis show us that it was plainly the aim of the more eminent composers of this period to adapt the pre-Reformation music as far as possible to the revised services; it was not their intention to make radical and sweeping changes, but rather to save and re-arrange the best that was to be found. Therefore we find the melodies of the priest's part carefully preserved, and many of the ancient responses of the people. This period of Revision and Adaptation produced some of the best Anglican writers of the old school, such as Tye, Farrant, Shepherd, Taverner, Redford, Morley, Byrd (or Bird), Bull, and Orlando Gibbons.

All of these composers wrote Communion Services, but owing to an unfortunate custom of dismissing the choir before the Sanctus and Gloria Excelsis many of the *later* services were incomplete. Toward the end of Elizabeth's reign the Sanctus was often sung out of its proper place, sometimes as an offertory, and the Gloria in Excelsis did not receive a full choral rendering.

The two complete Communion Services which show the mind of the English Church in regard to Eucharistic music were those by Merbecke and Tallis. Of the incomplete services of this period one of the most famous was Gibbons in F. Opportunities for the growth of ecclesiastical music were at this time somewhat restricted.

In these days when we can buy for five cents a full service, it is difficult for us to imagine how hard it was then to form a choir library.

Comparatively few music copies were printed. Figured basses were largely in use, and singers very often had only the manuscript vocal parts belonging to individual voices. At one time Tallis and Byrd had the exclusive right to sell ruled music paper. A result of this monopoly can be seen in the character of the old written music. To avoid expense the notes were made small, and crowded together, so as to get as many notes as possible on the lines.

And for the sake of economy the Decani copies contained only the parts for that particular side, the same rule applying to the Cantoris copies, so that the music for one side was useless for the other, and *vice versa*.

This patent for the exclusive printing of music-books and music paper was afterwards granted to Thomas Morley, in 1596.

Nevertheless, Merbecke's book was in wide circulation, and the Communion Services of the great composers we have mentioned kept alive the original plan of the Revisionists; namely, that the Eucharist should receive the fullest possible musical treatment.

At a much later date, under the able editorship of the great Boyce, some of these grand old services were published in magnificent folio form, including the Eucharistic settings by Tallis in the Dorian mode, Farrant in G minor, Byrd in E minor, Bevin in the Dorian mode, Gibbons in F, Child in D, Child in E minor, and others.

The chief lesson to be learned from studying this early period is that the choral system of the sixteenth century revisionists applies not merely to the Litany, and Morning and Evening Prayer, but also, and in the highest degree, to the Communion Service.

Although the teaching of the Church on this

point is plain and unmistakable, nevertheless it is disregarded by many of our churches possessing all the facilities that wealth can supply for carrying on the choral service in its integral traditional form.

What are now called "semi-choral" services (partly read and partly sung, with neither the priest's part nor that of the choir following any fixed and definite rule) were unknown and utterly unintended at the time of the forming of our first Prayer Book.

In our second article, in considering the period of Decline and Neglect, we shall trace some of the reasons why the Choral Eucharist lost for a time its pristine musical splendor,—a loss which although temporary, was severe, extending over a protracted time.

Various Notes.

A Memorial Concert of William Y. Hurlstone was given in Stanley Hall, South Norwood, England, recently. Mr. Hurlstone, who was one of the most promising of the young English composers, died shortly before his prize String Quartette was performed at Bechstein Hall, London.

Embury Memorial M. E. Church, Brooklyn, N. Y., of which H. Loren Clements is the musical director, announces special musical services on the last Sunday evening of each month for the coming season. The following works will be performed :

1906	Sept. 30.—"How Amiable are Thy Tabernacles" - Trowbridge
	Oct. 28.—"Gallia" - Gounod
	Nov. 25.—"The Rainbow of Peace" - Adam
	Dec. 23.—"The Redeemer" - Edwards
	Dec. 31.—"The Song of the Night" - Buck
1907	Jan. 27.—"Prafer, Promise and Praise" - Neidlinger
	Feb. 24.—"The Soul Triumphant" - Shelley
	Mar. 29.—"The Crucifixion" - Stainer
	Mar. 31.—"The Redemption," Part II. (The Resurrection and Ascension) - Gounod
	Apr. 28.—"The Good Shepherd" - Clements

The Passion Service by A. R. Gaul was given by the Zion Choir and Orchestra under the direction of John D. Thomas in Shiloh Tabernacle, Zion City, Ill., on Sept. 9th. The soloists were as follows: Mrs. A. L. Higley, Soprano, Mrs. Chas. Rieb, Contralto, H. Worthington Judd, Tenor, Leaman Peckham, Baritone, John D. Thomas, Baritone, and Hyland E. Wilson at the piano.

Vacancies and Appointments.

Frank J. Daniel, formerly organist and choirmaster of Trinity Church, Williamsport, Pa., has been appointed organist and choirmaster of St. Peter's Cathedral, Scranton, Pa.

Harold Newton Clare, formerly of Columbus, Ga., has been appointed organist and choirmaster of St. Paul's Church, Concord, N. H.

Edgar Priest, formerly of Bethesda Church, Saratoga Springs, N. Y., has been appointed organist and choirmaster of St. Paul's Church, Washington, D. C. Mr. Priest has also been appointed head of the organ department in the Washington College of Music.

Organ Recitals.

CLARENCE ADAMS WAUGH, organist of the church, gave a recital in the M. E. Church, Pittsfield, Mass., on August 9th. Mr. Waugh was assisted by Mrs. William C. Root, soprano. The programme was as follows:

Fantaisie and Fugue, G minor	- - - - -	Bach
Lento	- - - - -	Jadassohn
Intermezzo	- - - - -	Callaerts
"I will extol Thee O Lord," (from "Eli")	- - - - -	Costa
March Nuptiale	- - - - -	Guilmant
The Question }	- - - - -	Wolstenholme
The Answer }	- - - - -	
"Let me dream again"	- - - - -	Sullivan
"Because I love you Dear"	- - - - -	Hawley
St. Cecilia's Last Prayer	- - - - -	Lombard
Nocturne, E flat	- - - - -	Chopin
Scherzo Symphonique	- - - - -	Debussy-Ponson

FERDINAND DUNKLEY gave two Wagner recitals in St. Paul's Church, New Orleans, La., recently. The programmes were as follows:

Prelude—Lohengrin	} Wagner
Prelude—Tristan	
Excerpt—Die Meistersinger	
Prayer, "Almighty Father, look from Heaven"—Rienzi	
Ride of the Valkyrs—Die Walküre	
"O thou sublime, sweet Evening Star"—Tannhäuser	
Prelude—Parsifal	} Wagner
Pilgrim's Chorus—Tannhäuser	
Good Friday Music—Parsifal	
a. Introduction to Act III.	
b. Prize Song	
Introduction to Act III.—Lohengrin	
Magic Fire Music—Die Walküre	}
The Kaiser March	

MRS. FIDELIA B. HAMILTON, organist of the church, played the following numbers in the M. E. Church, Woodstock, Ill., on August 16th. Mrs. Hamilton was assisted by Mrs. Clara Allen and the Institute Chorus, conducted by Miss Margaret Salisbury.

The Largo	-	-	-	-	-	-	-	-	-	Handel
Pa-torale	-	-	-	-	-	-	-	-	-	Kullak
Abt Vogler	-	-	-	-	-	-	-	-	-	Browning
(Illustrated by ten bars from Bach's choral fugue in C major)										
Adagio and Allegro assai vivace, from 1st Organ Sonata	-	-	-	-	-	-	-	-	-	Mendelssohn
The Earth is the Lord's and the Fullness Thereof—	-	-	-	-	-	-	-	-	-	Smith
XXIV Psalm	-	-	-	-	-	-	-	-	-	
(Institute Chorus, Organ Acc.)										
Capriccio	-	-	-	-	-	-	-	-	-	Lamaigre

Two recitals were given recently by PROF. KRUMPELN, the blind organist, one in the Congregational Church, Newport, Vt., and another in St. Andrew's Church, St. Johnsbury, Vt. The latter was devoted entirely to the works of Handel.

Reviews of Books and Music.

MANUAL OF PLAIN CHANT. By the Rev. Sisbert Burkard. New York: J. Fischer & Bro.

Dr. Burkard's "Manual" is an essay of fifty-five pages, intended to guide in the proper paths those singers who have not had the advantage of a training with a text-book that is practical and easily intelligible. He has avoided all purely theoretical questions, and touched only on such topics as are of actual importance in the rendering of the chant. The neum, which in its antique appearance is unexplored territory to the greater number of singers, has been satisfactorily explained. In fact, the author has presented to the singer who would become proficient in his work an excellent little book, written in simple language, and based on scientific principles.

A GOLDEN HARVEST. By Thomas Adams.
New York: Novello & Co.

Harvest festivals are becoming more popular year by year, and this cantata is eminently fitted for a service of praise. There are short solos for soprano, tenor and bass, and choruses for four voices, with several hymns to be sung by the congregation. It is melodious, easy to sing, and extremely well constructed, both as to music and libretto, and should occupy at Harvest-tide a position similar in popularity to that of Maunder's "Penitence, Pardon and Peace" in Lent. The time of performance would be about twenty minutes.

THE BLIND MEN AND THE ELEPHANT.
Theo. Wendt.

FOUNTAINS WAKEN. Arthur Richards.

THE SEEDLING. Theo. Wendt.

MOOLY-COW. Theo. Wendt.
New York: Novello & Co.

These are, respectively, Nos. 657, 702, 751 and 752 of Novello's School Songs. Mr. Wendt's contributions are all in unison, with occasional solo parts, and are very easy of execution. The composer possesses the true gift of melody, and nowhere has he shown his ability more than in these simple songs. It is gratifying to find a composer of his talent giving his time to the writing of school songs. The group under notice should have a decided influence for good. Mr. Richards' song is in two parts, and of rather more serious character than the others.

CONCERT OVERTURE IN C MINOR. H. A. Fricker. New York: Novello & Co.

Mr. Fricker holds a prominent position in England as organist of Leeds Town Hall, and his first (so far as we are aware) contribution to organ literature will command due respect. The principal theme is an ancient one, and the composer has developed it with great skill and brilliancy. The "passage" playing is of sparkling character, and the writing throughout is truly "organic." Recitalists will be glad to include the work in their programmes, especially if they are nimble of finger.

SCHERZO IN A FLAT. Edward C. Bairstow.
New York: Novello & Co.

This organ piece is also from Leeds, Dr. Bairstow being organist of the Parish Church in that city. His Scherzo is dainty, full of harmonic surprises, and well worthy of public performance.

VOLUNTARY. John Travers.

THREE SLOW MOVEMENTS. Adams, Bennett & Walond.

TWO PIECES. T. Attwood.
New York: Novello & Co.

These are recent numbers of Mr. J. E. West's "Old English Organ Music." Travers' Voluntary will be a surprise to many, and it is incredible that so meritorious a composition has remained unpublished for so many years. As an example of the old school, it will find many admirers. The "Three Slow Movements" are suitable for opening voluntaries, and the Two Pieces by Attwood are "A Dirge," composed for the funeral service of Lord Nelson in St. Paul's Cathedral, 1806, and the well known "Cathedral Fugue" in E flat.

INTERMEZZO.
EASTERN DANCE. } Coleridge-Taylor.
New York: Novello & Co.

The music to Stephen Phillips' drama, "Nero," received many encomiums from the English press at the time of Beerbohm Tree's great production. The two numbers under notice are very tuneful and characteristic, and have won their way to popularity. They are arranged for pianoforte solo by the composer, also for pianoforte and violin.

LOVE IS A BABLE. C. H. H. Parry. New York: Novello & Co.

This is a sprightly setting for a baritone voice of Robert Jones' ancient lyric, and the composer has caught successfully the meaning and spirit of the words. From first measure to last the song is full of vivacity and musical interest.

O COME, YE SERVANTS OF THE LORD.
R. F. Martin Akerman.

WHO IS LIKE UNTO THEE, O LORD?
John E. West. New York: Novello & Co.

Novello & Co. have done good service in publishing anthems for men's voices, the above numbers being Nos. 71 and 72 of the series. The first one is for a chorus of altos, tenors and basses. Most of it is in three parts, but the composer occasionally uses six parts with good effect. It is a short anthem and should prove very useful on occasions when no trebles are available. Mr. West's anthem is of greater dimensions, and is for four parts (alto, tenor and two basses) throughout. It is written in his accustomed "dramatic" style, and contains many beautiful harmonic effects. Male-voice choirs will fairly revel in the numerous beautiful vocal passages which it contains.

Music Published during last Month.

ADAMS, THOMAS—"A Golden Harvest." A Cantata for Harvest-tide. For Tenor and Bass Soli and Chorus, with Hymns to be sung by the Congregation. The words and hymns selected and written by HENRY KNIGHT. 50c. Words only, \$3.00 per 100.

BACH, J. S.—Second Sonata, in C minor. (No. 17. The Organ Works of J. S. Bach, edited by J. F. BRIDGE and JAMES HIGGS.) 60c.

BATTEN, ADRIAN—"Sing we merrily unto God." Anthem, for four voices. Edited by JOHN E. WEST. (No. 856. Novello's Octavo Anthems.) 8c.

—"Let my complaint come before Thee, O Lord." Anthem, for four voices. Edited by JOHN E. WEST. (No. 857. Novello's Octavo Anthems.) 8c.

BLACKMORE, GEOFFREY—Vesper ("The Guardian Angels now their watch are keeping"). 5c.

BORTON, LADY—"A voice from Heaven." Sacred Song, for Soprano or Tenor. 60c.

BRAHMS, JOHANNES—Fugue, in A flat minor. Edited by JOHN E. WEST. (No. 361. Original Compositions for the Organ.) \$1.00.

BREWER, A. HERBERT—Three Elizabethan Pastorals, for Soprano or Tenor, with Pianoforte or Orchestral Accompaniment: 1. An Idyll; 2. Amongst the willows; 3. The Morris Dance. 60c. each.

CAVENDISH, J. R.—"Little birdie." Part-Song, for mixed voices (S.A.T.B.). 6c.

COLERIDGE-TAYLOR, S.—Second Entr'acte ("Poppæa"), from the music to "Nero." Arranged for Pianoforte Solo by the COMPOSER. \$1.00.

CORNELIUS, PETER—"Love and Youth." Six-part Song. (No. 1009. Novello's Part-Song Book.) 12c.

DAVIES, H. WALFORD—"Lift up your hearts." Sacred Symphony, in F. For Bass Solo, Chorus and Orchestra. \$1.00.

DVORAK, ANTON—"Thou Who art for ever blessed." Chorus from "Stabat Mater." (No. 866. Novello's Octavo Anthems.) 10c.

ELLIOTT, J. W.—"O day of rest and gladness." ("Day of rest"). Hymn. (No. 719. Novello's Parish Choir Book.) 5c.

FELTON, WILLIAM—Concerto, in E flat. (No. 26. Old English Organ Music, edited by JOHN E. WEST.) \$1.00.

FRESCOBALDI, G.—Canzona, in G minor. Edited by JOHN E. WEST. (No. 360. Original Compositions for the Organ.) 75c.

GERMAN, EDWARD—"The Seasons." Symphonic Suite. Pianoforte arrangement for four hands by the COMPOSER. \$3.75.

GILBERT, W. B.—"Pleasant are Thy courts above." Hymn-tune "Maidstone." (No. 717. Novello's Parish Choir Book.) 5c.

GOODHART, A. M.—"Jesus, pro me perforatus" ("Rock of Ages"). Latin words. 5c.

GOUNOD, C.—"Glory and love to the men of old." The soldiers' chorus ("Faust"). (No. 108. Novello's Opera Choruses.) 6c.

KENNEDY, G. A.—"The Angel's Song." Christmas Carol. 6c.

LUTKIN, P. C.—"The day is past and over." Evening Hymn-Anthem. (No. 763. THE MUSICAL TIMES.) 5c.

MAUNDER, J. H.—Song of Thanksgiving. Wind Parts, &c. \$7.25.

PARRY, C. H. H.—"The Soul's Ransom." A Psalm of the Poor (Sinfonia Sacra). For Soprano and Bass Soli, Chorus and Orchestra. \$1.00.

—Intermezzo ("The Birds" of Aristophanes). Arranged by W. G. ALCOCK. (No. 13. Organ Arrangements, edited by JOHN E. WEST.) 50c.

—Bridal March and Finale ("The Birds" of Aristophanes). Arranged by W. G. ALCOCK. (No. 14. Organ Arrangements, edited by JOHN E. WEST.) 75c.

PATRICK, NATHANIEL—The Morning and Evening Service, together with the Office for the Holy Communion, in G minor, transposed to A minor. Edited by JOHN E. WEST. 50c.

—Te Deum laudamus, from the above. (No. 71. Novello's Octavo Edition of Church Services.) 15c.

—Benedictus, from the above. (No. 72. Novello's Octavo Edition of Church Services.) 15c.

—Kyrie Eleison and Nicene Creed, from the above. (No. 73. Novello's Octavo Edition of Church Services.) 15c.

—Magnificat and Nunc dimittis, from the above. (No. 74. Novello's Octavo Edition of Church Services.) 15c.

RADNOR, HELEN M.—Two Simple Choral Settings for the Service of Holy Communion. 6c.

RODGER, JAMES—"The South African Teachers' Manual of Sight-Singing." Part I. Containing the Exercises and Instructions in the "South African Songster" (Nos. I. to III., for Standards I. to III.), and providing a Sight-Singing Course for the Junior Certificate of the Tonic Sol-fa College. 20c.

SCHOOL MUSIC REVIEW, No. 171, contains the following music in both notations: "My God, how endless is Thy love." Chorale for S.S.A., from Silcher's "Melodies for Youth." "Now shines the sun on high." For S.A., from Silcher's "Melodies for Youth." "Elves of the forest." Trio from the Opera "Die Zauberflöte," by MOZART. 5c.

SCHOOL SONGS—Edited by W. G. McNAUGHT. Published in two forms. A. Voice Parts in Staff and Tonic Sol-fa Notations, with Pianoforte Accompaniment, 8vo.; B. Voice Parts only in Tonic Sol-fa Notation.

No. 867. For the King. A Cadet Corps Song. A. B.

F. CUNNINGHAM WOODS 6c. —

SMART, HENRY—Three Andantes, No. 2 in F. (No. 24. Original Compositions for the Organ by HENRY SMART.) 40c.

SULLIVAN, ARTHUR—Allegretto from the Symphony in E. Arrangement for Pianoforte Solo by WILFRED BENDALL. \$1.00.

—Andante espressivo from the Symphony in E. Arrangement for Pianoforte Solo by WILFRED BENDALL. \$1.00.

—"Courage, brother! do not stumble." Hymn-tune. (No. 720. Novello's Parish Choir Book.) 5c.

VILLAGE ORGANIST—A Series of Pieces for Church and General Use, edited by F. CUNNINGHAM WOODS. Book 43. (Harvest Festival Music.) 50c.

WALKER ERNEST—"A Hymn to Dionysus." 1st Violin, 25c.; 2nd Violin, 25c.; Viola, 25c.; Violoncello, 25c.; Basso, 25c.

WEST, JOHN E.—"The Primrose." Four-part Song. Cavalier Lyrics, No. 4. (No. 1010. Novello's Part-Song Book.) 8c.

—"Amaryllis I did woo." Four-part Song. Cavalier Lyrics, No. 5. (No. 1011. Novello's Part-Song Book.) 8c.

—"Behold, God is my salvation." Full Anthem, for Thanksgiving or General Use. (No. 865. Novello's Octavo Anthems.) 12c.

Suggested Service List for November 1906.

Twenty-first Sunday after Trinity. Nov. 4th.

Te Deum
Benedictus or } in E flat - - - J. Stainer
Jubilate
Anthem, Exalt ye the Lord. Chorus. H. E. Button
Communion Service in E flat - - - J. Stainer
Magnificat
Nunc Dimittis } in E flat - - - J. Stainer
Anthem, Lift up your heads. Chorus. W. Turner

Twenty-second Sunday after Trinity. Nov. 11th.

Te Deum
Benedictus or } in E flat - - - E. H. Thorne
Jubilate
Anthem, Who is this, so weak and helpless.
Sop. and tenor solos and chorus. H. E. Button
Magnificat
Nunc Dimittis } in E flat - - - E. H. Thorne
Anthem, The Lord hath done great things.
Chorus - - - J. E. West

Twenty-third Sunday after Trinity. Nov. 18th.

Te Deum
Benedictus or } in C - - - B. L. Selby
Jubilate
Anthem, Bless thou thy God. Chorus. J. V. Roberts
Communion Service in C - - - B. L. Selby
Magnificat
Nunc Dimittis } in C - - - B. L. Selby
Anthem, The joy of the Lord is your strength.
Soprano solo and chorus - - - H. Blair

Twenty-fourth Sunday after Trinity. Nov. 25th.

Te Deum in G - - - W. H. Wareing
Benedictus in G - - - C. Steggall
or
Jubilate in G - - - W. H. Wareing
Anthem, The Lord is my strength. Chorus.
J. Booth
Magnificat
Nunc Dimittis } in G - - - W. H. Wareing
Anthem, O worship the King. Chorus. E. V. Hall

Harvest and Thanksgiving Music

SONGS

ALLITSEN, FRANCES

Praise to the Lord. High G (E to *g* sharp or *a*).... .50

SCHNECKER, P. A.

The Harvest Feast. Low C (b to E)..... .50

SCHNECKER, P. A.

We plough the Fields and Scatter. Bass F (B to *d*) .50

LANSING, A. W.

I will Praise Thee, O God. High C (d to *a* or *c*).... .50Med. A (b to F sharp or *a*)..... .50

ANTHEMS

MIXED VOICES

BIRCH, J. EDGAR

11,043. Make a Joyful Noise. Sop..... .12

BROWN, W. E.

10,450. O God, Who is Like unto Thee. S. and B.. .12

BULLARD, F. F.

10,359. Lord of the Harvest, Thee we Hail. S. and

A. duo..... .12

DRESSLER, WM.

11,443. O thank the Lord for all His Love. Sop... .16

FREY, ADOLF

10,899. Sing unto the Lord with Thanksgiving. S.

or T. and B..... .12

GALE, CLEMENT R.

10,351. Bless the Lord, O My Soul. B..... .12

ROGERS, JAMES H.

11,163. Look on the Fields. A. and T. duo..... .16

11,175. Sing unto the Lord with Thanksgiving.

S. and B..... .16

SCHNECKER, P. A.

11,176. Father of Mercies, God of Love. T. and B.. .12

9,941. To Thee, O Lord, Our Hearts We Raise.

S.A.T. trio..... .12

SIMPER, CALEB

11,556. Praise Thy God, O Zion. S. and B. (Edited

by H. Clough-Leighter)..... .12

SPENCE, WILLIAM R.

10,951. I will Magnify Thee, O God. S..... .12

STEVENSON, FREDERICK

10,197. Behold, Thou shalt call a Nation. A..... .16

10,193. The Lord hath done Great Things. B..... .10

STEWART, H. J.

11,477. O All Ye Works of the Lord. S. or T..... .16

STORER, H. J.

11,204. Ye shall go Out with Joy. S.A.T.B..... .12

SYDENHAM, E. A.

11,554. Sing unto the Lord. (Edited by H. Clough-

Leighter)..... .10

TURNER, EDMUND

11,569. O clap Your Hands Together. S. or T.

(Edited by H. Clough-Leighter)..... .12

MEN'S VOICES

BARNBY, JOSEPH

10,890. O Lord, how Manifold are Thy Works..... .12

WATSON, MICHAEL

11,132. Unto Thee, O God, do We give Thanks..... .16

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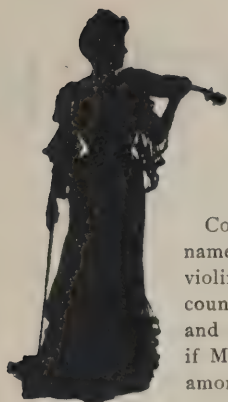
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Mr. Moore has a fine dramatic voice, clear and firm and is a true artistic singer.—*New York Herald*.

Mr. George L. Moore, in a tenor solo, displayed a voice of excellent timbre and cultivation.—*Brooklyn Citizen*.

The fifth of the series of concerts given by the Russian Symphony Society took place last evening in Carnegie Hall, in the presence of a large audience. Mr. George Leon Moore sang an aria, "Yevgeniy Onyegin," by Tschaikowsky. Mr. Moore sang his tenor solo with great earnestness of manner and was many times recalled by the audience. J. J. LYONS.—*New York News*, March 13th, 1905.

Mr. Moore is a new singer in oratorio work here, but he is an artistic performer and his voice is a fine tenor and of sympathetic quality. He sings with much expression and careful phrasing.—*Brockton Enterprise*.



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"MR. HEINRICH MEYN is a singer of exceptional merit. His voice is of excellent quality and he sang with great dramatic effect."—*London Sunday Sun*.

"MR. HEINRICH MEYN gave some remarkably artistic renderings of a large number of songs, all of which displayed a well-produced and excellently trained baritone voice."—*London Standard*.

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Mr. Howard charmed his hearers as has no tenor soloist in this city for some time. His voice is remarkably clear and even. His pianissimo passages were perfectly intoned, and his pronunciation is a model for all vocal students. His two solos from Elijah and Rossini's Stabat Mater were enthusiastically received and he graciously responded to encores. We hope that Mr. Howard will be heard again in this city.—*Scranton Republican*, Dec. 1st, 1905.

Though many noted tenors have been heard in Scranton it is not too much to say that no tenor has been heard with a more beautiful voice than has Mr. Howard. It is of a velvety quality, pure and true throughout its great compass. Mr. Howard sings with consummate ease and with sympathetic interpretation.—*Scranton Tribune*, Dec. 1st, 1905.

Mr. Howard sang three solos and disclosed a tenor voice of silvery sweetness, and wide range. He received warm applause.—*Bridgeport Daily Standard*, Feb. 15th, 1906.

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MOUNT VERNON, IA.—May Festival, 1906.

"Mr. Harper had a very difficult and dramatic part, but his work was as artistic as any ever heard in Mount Vernon. It was satisfying to the highest degree."—*Hawk-Eye*.



INDIANAPOLIS, IND.—"Elijah," May, 1906.

"Mr. Harper came heralded as the greatest American Elijah, and he sang the exacting part in such a way that it is not difficult to understand how he came to receive such commendation from critics."—*News*.



OCEAN GROVE, N. J.—"Elijah," Sept., 1906.

"William Harper, who sang the part of Elijah, the prophet, had the most work of the four, and did it faultlessly throughout. By many it was considered that he did even better work in the part than a year ago.



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PRESS NOTICES.

HANDEL AND HAYDN SOCIETY, BOSTON.—"THE MESSIAH."

Edward Barrow, the tenor, fairly electrified the audience with the manner in which he sang "Thou Shalt Break Them." It was a magnificent rendition of a difficult Passage.—*Globe, Boston, Mass.*

SYRACUSE MUSIC FESTIVAL.

Mr. Barrow is a stranger to Syracuse, but by his exceptional voice and his extreme dramatic power he proved himself worthy. The recitatives under his control were something long to be remembered.—*Post-Standard, Syracuse, N. Y., April 25, 1905.*

CECILIA SOCIETY. FIRST PERFORMANCE IN AMERICA OF CHARPENTIER'S
"LIFE OF THE POET."—BOSTON, MASS., PAPERS SAY:

Mr. Barrow sang the poet's address to the night with appreciation of its beauty and with effect.—*Herald*
Mr. Edward Barrow, although rather reserved in his maledictions, was full-toned and reliable.—*Globe*.

The soloists, well chosen, too, for such imaginative and emotional scoring, were fully equal to their allotted tasks. The New Yorker, Edward Barrow, sang the tenor parts effectively.—*Transcript*.



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Miss Crane's voice was in splendid form, clear and steady. Her singing was generously applauded.—*New York Telegraph*.

Of Miss Ethel Crane, the New York soprano, there is much to say. First of all she is beautiful and has a voice of wide range, refreshing, sweet, pure and clear. Her high tones are certain and her stage manner charmingly sincere.—*Ohio State Journal*.

Miss Ethel Crane, the soprano, is a singer of the Melba type, singing with perfect tone and method. She scored a success in her long solo in the quartet work, which was enthusiastically received.—*Albany Evening Journal*.

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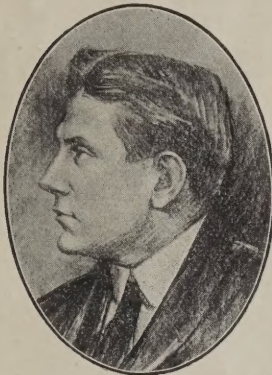
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Among the soloists the palm was certainly carried off by Miss Combs. Not only was she note perfect, and imbued with a clear sense and thorough understanding of her part, but she possesses a voice of excellent quality and large range. It is a voice essentially suited to Oratorio work, being musical, sympathetic and of full volume, and one whose intonation is absolutely true.—*Baltimore Herald*, April 27, 1905.

Miss Combs made a deep impression on the audience with her beautiful voice and conscientious readings. All of her solos were particularly well defined.—*Washington Star*, May 1, 1906.

Miss Laura Combs, the soprano, was happy in having a role abounding in opportunities for the display of her rich, mellow voice.—*Washington Post*, May 1, 1906.



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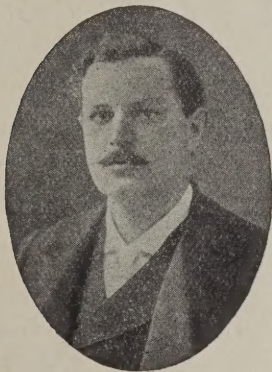
"Wonderfully dramatic."—NEW YORK SUN.

"A man of fine vocal endowments and musical talents. Received much applause."—NEW YORK PRESS.

"J. Humbird Duffey was warmly welcomed, and his high baritone heard to excellent advantage."—NEW YORK TIMES.

"J. Humbird Duffey, the soloist, reaped a harvest of applause."—NEW YORK TELEGRAM.

"Not often do we have the pleasure of such intense dramatic rendering of songs as was given by J. Humbird Duffey. An upper voice of rare excellence and power. Dramatic intensity, verve and temperament overflowed to the full. To convince us he could do something more subdued, Mr. Duffey sang a slumber song most artistically, producing some beautiful soft effects."—BROOKLYN, N. Y., DAILY EAGLE.



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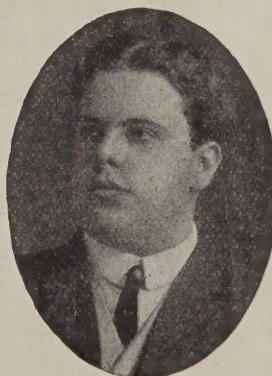
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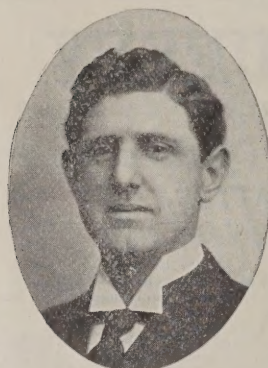
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Jennie Hall-Buckhout showed herself a thorough musician. She was exceptionally pleasing in those passages of "The Erl-King's Daughter," by Gade, which called for the use of the higher register.—*Brooklyn Daily Eagle*.

Mrs. Jennie Hall-Buckhout's finely cultivated voice with its sympathetic quality and her skill in vocalization won the audience. Her presence is gratifying. The encore after the last group of songs was exquisite and also interpreted finely.—*Yonkers (N. Y.) Statesman*.

Mrs. Jennie Hall-Buckhout is a Dramatic Soprano with a beautiful voice of much power. She sang the Soprano part in Cowen's "The Rose Maiden," with the Choral Society in a musicianly manner. And her Solo "Bloom on my Roses" was most charming as was all her work.—*Passaic (N. J.) Daily News*.

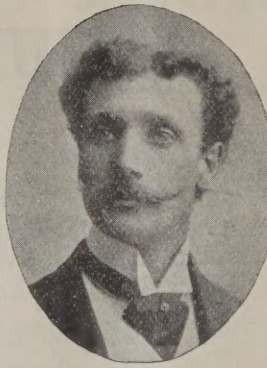


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"The quartet included Mme. Lillian Blauvelt, Miss Janet Spencer, and Messrs. John Young and Frank Croxton. The last named is a new figure in New York. He sings in a manly and unaffected way and discloses an excellent voice."—*NEW YORK TIMES*.

"The soloists formed a well balanced quartet. None of the voices however, was of big enough calibre for so large a place with the exception of that of Frank Croxton, who sang Mephisto. Mr. Croxton scored a hit in the Serenade and made the most of his satanic laugh. His voice is a true basso and very resonant, and he has an astonishingly wide range."—*MINNEAPOLIS TRIBUNE*.

"Frank Croxton of New York as *Mephisto* rendered this difficult part with splendid effect. His voice is of that clear, resonant quality, which always distinguishes the bass of high quality from the muffled and confined tones of the average bass."—*MINNEAPOLIS NEWS*.

"The work of the bass, Mr. Croxton, was excellent. He sang 'The People that walked in Darkness' admirably, with fine voice and adequate expression."—*BOSTON POST*.

"Mr. Croxton displayed a superb voice."—*N. Y. HERALD*.



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Donald Chalmers was warmly received on the occasion of his chamber recital. Mr. Chalmers has a baritone voice of fine quality and good range. His lower notes were rich and smooth, and he took the higher notes with ease. His enunciation was excellent, and his dramatic interpretation of some of the songs was appreciative. Although all were applauded, probably Mr. Chalmers' best number last evening was the "Toreador Song," from "Carmen," which was sung with a swing and vim that carried the audience along. He also made a hit with Von Flieitz's song cycle, "Elliland." The work has not been given in Pittsburgh before.—*Pittsburgh Times*.

Mr. Donald Chalmers, one of the soloists of last night's concert, was most enthusiastically received. His voice is a rich baritone of beautiful quality; his enunciation is distinct and his phrasing excellent. After each number he was compelled to respond to several encores.—*Brooklyn Eagle*.

One of the best features on the programme was the singing of Mr. Donald Chalmers, the basso. He sang the difficult Handel Aria, "O ruddier than the Cherry," admirably, and in his other numbers he took the audience by storm. His diction is exquisite and his beautiful voice charmed all present.—*Springfield Republican*.